

FRONT: MALCOLM AZANIA • 10 / MUSIC: A.C. NEWMAN • 20 / FILM: BUÑUEL AND FELLINI • 26

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUE WEEKLY



BUS #5

SAVOURING
THE SIGHTS,
SOUNDS
AND SMELLS
ALONG
EDMONTON'S
CLASSIEST
TRANSIT ROUTE

BY DARREN ZENKO • 8

No. 458/JULY 29 - AUGUST 4-2004 | FREE
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CONTENTS

FRONT

- 2 Your Vue
- 4 Life After Gretzky
- 4 Dispatch
- 5 Health reform
- 6 Bob the Angry Flower
- 6 Classics of Western Literature
- 7 Three Dollar Bill
- 8 Bus #5
- 10 Malcolm Azania
- 11 Print Culture

DISH

- 12 Chili Hot Hot
- 13 Dish Weekly

MUSIC

- 15 Cinematic Sounds
- 15 Yesterday Was Everything
- 16 Music Notes
- 18 Music Weekly
- 20 A.C. Newman
- 22 Root Down
- 23 Fractal Pattern
- 24 New Sounds
- 25 Quick Spins

FILM

- 26 Buñuel/Dalí double feature
- 26 I Vitelloni
- 27 The Bourne Supremacy
- 27 Heresy!
- 28 Film Weekly
- 30 Classic Film Noir
- 30 Harold and Kumar Go to White Castle
- 31 Love Object

ARTS

- 31 Lacuna
- 32 Upsik
- 33 Theatre Notes
- 34 Arts Weekly
- 35 Free Will Astrology

THE BACK

- 35 Events Weekly
- 36 Classifieds
- 38 Alt Sex Column
- 39 Hey Eddie!

ON THE COVER

They make call it Route #5, but it's #1 in our hearts—especially after Darren Zenko succumbed to a little Edmonton Transit wanderlust last week and decided to hop aboard the 5 and explore the bus route that best expresses our city's dusty, rickety working-man soul. Also included: arty photos by Krista Polley! And drink recipes! • 8



MUSIC

A.C. Newman talks about his *Wonder years* • 20



FILM

Film nerds rejoice at Metro Cinema's Buñuel/Fellini weekend • 26



ARTS

Artist Kevin Greisch falls into the gap with *Lacuna* • 31



yourVUE

Why no "Great" ladies on *Vue* cover?

As much as I appreciate what the Edmonton Musicians Directory and *Vue Weekly* does for the Edmonton Music Scene (and it does a lot), I found it a little disappointing that on the cover of the this week's *Vue* there was a vast majority of white males on the cover with only one female and one black guy. I don't think this is very representative of the Edmonton music scene. It could be that some couldn't show up but the examples of the bands that didn't show up, I believe, don't have visible minorities in them (but I could be wrong on that one). Anyways, point being there are lots of other bands and musicians out there that aren't all white male and an alternative weekly paper such as *Vue* should be inclusive of this fact. I do agree with you though that it would

be nice to see the whole legislature steps filled with bands and musicians.

Thanks for the support. —JONATHAN MORGAN, EDMONTON

Dave Johnston responds:

In the five-odd years I've been music editor at *Vue*, I don't think I've been a part of anything that's stirred up this much discussion and controversy. Last week's cover was a flawed project, to be certain. I can't agree more with people when they pointed out the limited scope of who was included on the cover—there should have been more ethnic and sexual diversity on those steps, just as *Vue* has strived to reflect on its cover on a weekly basis. And if I had given myself more time to get this show together, I think we would have seen that. So mea culpa.

However, a good number of e-mails were sent out to a fairly diverse range of local musicians, from *Politic Live* to *Painting Daisies*. Attendance was purely voluntary, and the musicians you saw on the cover were the ones who showed up. Nothing more, nothing less. There was no hidden agenda at work, no conspira-

cy to exclude particular musicians, just the result of some spontaneous—albeit haphazard—organization. Some people didn't get the e-mail in time, some people didn't get it at all and some people were simply not able to make it. Some people found out by word of mouth that day. A few turned up later on, after the photo was done. That's just the way it goes. All you can do is live and learn.

You could go on forever about who should have been on that cover. You could also argue that the Musicians Directory was incomplete—although it does feature a fairly wide sampling of motivated artists—and you would be right. But remember, the Directory was made up of voluntary submissions, which we simply compile. And every week in *Vue*, we try to hit as many interesting artists as we can, given the amount of space we've got. We'd love to get everything, but there's only so much we can do in a finite amount of pages, and what's brought to our attention. But we'll keep trying.

SEE PAGE 11

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life
after
gretzky

BY CHRIS BOUTET

Days of our lies

Well, it looks like the dream is over, folks: Edmonton's elaborate, 40-year-long ruse has been exposed and we've been uncovered for the frauds that we are—someone finally came out and admitted that maybe, just maybe, our city's association with the Klondike Gold Rush of the late 19th century is just a little too... oh, what's a nice way to say this?... "not real" to justify our basing an entire festival on it. I know, I know—it's devastating. But just before K-Days got underway, Northlands Park general manager Ken Knowles bravely faced the press and admitted that after this year, in light of the fact that many people feel Edmonton does not have enough of a historical connection to the festival's namesake, maybe it was time to "revisit the theme and name."

In our hearts, we knew this day would come. We knew it was all a big lie. Oh sure, we tried to cover it up with a dizzying, intoxicating smokescreen of pancake breakfasts and parades full of Kiwanis Club floats and crappy high-school marching bands, but underneath Klondike Days' slick veneer of insinuated historical importance, we Edmontonians knew, deep down, that all the window paintings of wild-eyed prospectors and cancan-dancing hookers in the world couldn't mask the fact that anyone with even a cursory knowledge of Canadian history could tell you that the Gold Rush simply didn't happen here. But we soldiered on, for 40-odd years, smiling and

waving and pretending that we played a significant part in an event that occurred over 1800 kilometres north and west of our city all the while living a lie. And I think we all know what makes Baby Jesus cry. Lies. And being pinched. And sometimes bears. But more often than not, he's crying because of lies. Our lies.

Okay, granted: it's true that some prospectors used to come through Edmonton to buy supplies. I can admit that we had a role in the Gold Rush, albeit an incredibly small one that could have been fulfilled by any other city with an outfitter. (In fact, the vast majority of prospectors outfitted themselves in Victoria and Vancouver, since it was far less expensive and arduous to reach the gold fields of the Yukon by sailing up the coast of B.C. to the Alaskan Skagway.) But even so, the simple fact that people sometimes passed through Edmonton to buy a pickaxe on their way to the Yukon does not a festival theme make. After all, lots of things have briefly cut through Edmonton in the past—tornadoes, polio, settlers who thought that the feds were going to build the railroad through the Yellowhead Pass but then moved to Calgary once they heard it was actually going through Crowsnest instead—but we resisted the urge to call our yearly expo Tornado Days, or PolioFest or the Edmonton "The Only Reason Our City Exists Is Because of Poor Federal Planning" Hillbilly Jamboree, mostly because those are all incredibly stupid names. Instead, we settled on slightly less stupid but no less inappropriate Klondike Days, and now we're paying the price for our misrepresentation. Or more accurately, we're not paying any price at all. We're just admitting that it was kind of a bad idea.

But as a handful of Edmonton journalists have already astutely pointed out, the prospect of abandoning our ill-conceived theme has laid bare the fact that, if we're going to continue with the historical angle, well, we don't have a heck of a lot of options. I suppose

that like the current theme, we could just claim a small role in some random historical event (Fall of Rome Days? The Night of the Long Knives, uh, Fest?), but that would require a little more imagination than we normally like to put into these things. Then again, it's been suggested that we get rid of the theme idea altogether, like Winnipeg's Red River Exhibition or the Ottawa Ex, but clearly that's insane. If Calgary's fair has a theme, then goddammit, Edmonton's fair has a theme. Ditching the theme... theme would mean that Calgary, and subsequently the terrorists, have won. And that, coincidentally, also makes Baby Jesus cry.

No, chances are we'll simply continue on down this path of deceit and embellishment; like the proverbial Jack who is forced to pretend he's gay when the landlord's around so he can continue scandalously sharing an apartment with two women, we're clearly in too deep to back out now. Best to just stay the course, keep floating those floats, painting those heel-clicking prospectors on bank windows everywhere. Don't stop for any reason. Even Baby Jesus.

Gretzky Equals Bad?

It has been recently brought to my attention by an avid reader of this column that Wayne Gretzky has apparently expressed support in the past for the Iraq War, which in turn seems to indicate that I, too, support the Iraq War. Nothing could be further from the truth; while I do share Mr. Gretzky's enthusiasm for Tylenol products and Hespeler hockey equipment, I do not endorse the Bush administration's actions in the Middle East, nor do I wish to be associated with someone who does. As such, this column will hereby be renamed "Life After Chomsky," and will heretofore focus on the hypothetical question of what Edmonton would be like today if Noam Chomsky once lived here, but had then been traded to the Los Angeles Kings in 1988. ☺

7/24/04, the backyard

Here's a thing to say about Edmonton, if the tourists ask: we're consistent chefs. Edmonton has Tasted the same for years, now, and I doubt we're in for much of a flavour revolution in the foreseeable future. The same ribs, green onion cakes, choco-strawberries, stickmeats, etc.—changing Edmonton's Taste would be like serving up tofu loaf in algae sauce at family Easter dinner. People around here want what they expect, and when you dick with the recipe the best you can expect is my Dad's classic dinner damnation: "It was fine, but you don't have to make it again soon."

This time out, though the recipe's the same (well, maybe a bit lighter) but we've had to get creative with the presentation; we're having the dining room remodeled, you know? Abbey Glen Park ("abbey glen"??) and its side-street have been pressed into temporary service, and... well, it doesn't quite work out right. There's so much bad feng shui down on that corner, I half-expected the Earth Dragon to come boiling up out of the storm drains all "What the fuck?" Even the twin carny-row setup of the hash shacks might have been okay, if it weren't for the beer-garden placement.

Now, hey! Hey! Don't get me wrong; I like a front-'n'-centre liquor corral as much as the next drunk. But what genius of crowd dynamics decided to plunk the fenced-off, two-exits, no-children Exclusion Zone right next to the action at a supposedly "family" event, and the general seating way off on the other side? It chokes the place off. The result: most people standing and eating in the narrow corridor between the beer-garden fence and the first row of booths (or worse, the alley beside Hawk-eye's), crammed together with people still lined up for their morsels, kids getting cranky, dogs sniffing and peeing everywhere... and the one patch of unlicensed space laying comfortably uncrowded half a block away. There's no flow, and it makes the ToE seem cheaper and more forced than ever.

But, you know, it's always nice to try something new. Like right now, for example, I'm trying something so new I never in a million years would have imagined it to be possible: sitting in my Mom and Dad's beautiful backyard, the fire-pit all stoked up, snacks and drinks flowing hospitably, the garden lights shining merrily and the fountain bubbling away... singing karaoke. My sister-in-law got this mic you plug right into the TV, 3,500 tunes built right in. She bought it at K-Days earlier today, and now I'm rocking out Elvis-style in the yard I grew up in, courtesy of a decades-old Japanese drinking fad.

Jesus jump a jackrabbit, but we live in a world of wonders! — DARREN ZENKO

Consulting adults

Prepare yourself to be consulted yet again on the future of Alberta healthcare

By SHANNON PHILLIPS

Every public opinion survey on the subject confirms it: healthcare is the number one priority for Canadians and Albertans. Political parties know this, which is why this year of electioneering has and will continue to bring a slew of promises, plans, pontifications—and, of course, public consultations—on the question of healthcare services and delivery.

In a way, though, it's hard to give a shit. The constant barrage of government announcements, studies, commissions, consultations and promises to have a meeting in order to strike a committee in order to draft proposals is enough to prompt the hardest of political junkies to swear off the smack. Indeed, the vast majority of Albertans are fed up with the jawfest and are gunning for action; a recent Ipsos-Reid poll showed that 87 per cent of us agree that "the time for more studies of the healthcare system has passed and all levels of government need to take immediate action to renew our healthcare system." Despite voters' itchy feet, however, Albertans are in for another round of healthcare consultations in the runup to the provincial election this fall.

On June 30, the provincial government announced, to much national fanfare, their "health renewal plan." Premier Ralph Klein had, just 10 days prior, distinguished himself during the federal election by declaring that Alberta's plans for healthcare would likely contravene the Canada Health Act. "There can be no doubt that the premier's comments cost the Harper Conservatives votes in Ontario," says Harvey Voogd of Alberta's Friends of Medicare. "How much is debatable, but the slide in Conservative support in the

last few days of the campaign started when Klein made those comments."

The actual renewal plan announced on June 30 was, according to Voogd, rather underwhelming. It contained \$700 million in new, unbudgeted funding for infrastructure and health authority debts. In addition, Voogd points out that the renewal plan contains some very welcome innovations in the co-ordination of orthopedic surgeries—real reforms that don't necessarily cost money but will make the system more responsive and better managed. However, further actual action is being delayed—yet again—until the province has had the chance to consult with Albertans.

According to Alberta Health and Wellness, "Albertans will be asked

NEWS

for their opinions this fall on strategies to resolve persistent challenges facing public healthcare.... That discussion will include themes from several reports, including a new report from the Conference Board of Canada and the Graydon report."

So if our opinions on the future of Alberta's healthcare system are to be led by more reports, it would do us some good to know what's doing the leading.

The Conference Board of Canada

Released in June 2004, the Conference Board of Canada issued a report, paid for by Alberta tax dollars, which compared healthcare spending, delivery models (mixes of public and private, for-profit) and health outcomes of eight developed countries.

While the Board's report indicated that user fees do control costs under certain circumstances, they do have consequences in terms of access to services. "Frankly, the Conference Board report has as much in it to support the public system as it does the private," notes John Kolkman, director of research for the New Democrat caucus at the Legislature. "For example, the Board recommends a national strategy on the cost of drugs, which is the main driver of healthcare budgets. Pharmacare is something we've been asking for for years, but the Conservatives have not moved on it."

However, the Board's report reiterates the Alberta government's position that the public health system is unsustainable, a line of argument that serves to justify the introduction of a user-pay system. And just who are the members of the Conference Board of Canada anyway? "They're totally corporate, first off," says Duff Conacher of Ottawa's Democracy Watch, a corporate and government watchdog. "And they don't list their members on their website, which is curious. But if you look at the Board of Directors, you've got all the biggest names in corporate Canada—Sun Life, TransAlta, CIBC, IBM, Cooperators Insurance, the list goes on."

"The Conference Board of Canada isn't registered as a lobbyist with the federal government," Conacher continues, "and indeed they don't do any lobbying; they're a think tank. I guess if I was corporate Canada, I'd do the same: set up a think tank that will produce the kind of research that serves private interests."

The Graydon Report

The Graydon Report was commissioned in February of 2002 in response to yet another report, the Premier's Advisory Council of Health (better known as the Mazankowski Report). "We have probably spent millions on all of these reports and rounds of consultation," laments Voogd. "Six committees of MLAs were struck in response to the Mazankowski report. The Graydon report was commissioned in response to the Mazankowski.... Each of these MLAs are given extra per diems every time we do these, the government sends out a survey to Albertans with a little tear-off portion you can return with your responses to slanted and leading questions."

In the report, which was finally released publicly on June 30 (although the majority of its contents had been leaked to the *Edmonton Journal* last year) Graydon, the MLA for Grande Prairie-Wapiti, recommends doubling healthcare premiums, healthcare deductibles and informing Albertans of their consumption of health services every year with a statement of costs they incurred in order to, according to Health and Wellness,

"give Albertans the incentives to make health lifestyle choices and use the healthcare system responsibly."

It isn't surprising that observers of Alberta politics believe the Graydon Report is a political dud. In a time of zero debt and deficit, asking folks to take a 100 per cent tax hike on their premiums or shell out an additional \$465 per year if they use the healthcare system is not exactly palatable in an election year. But it isn't just this debt-free era that's prompting Albertans to reject increased user fees and private involvement in the health system.

During the Bill 11 debate, an Ipsos-Reid poll revealed that Albertans displayed the highest degree of intolerance toward private medicine.

Gil McGowan of the Alberta Federation of Labour, and a key anti-Bill 11 organizer, argues that having the healthcare debate on the front burner, as it was in the spring of 2001 when thousands of Albertans protested against the introduction of private, for-profit clinics, makes a huge difference. "When people learn more about what privatization will mean to them," McGowan says, "they are less likely to support it. Albertans have had plenty of chances to get educated about these issues, as the Conservative government has been trying to introduce various privatization schemes for years. When privatization becomes a reality, people snap to attention."

Voogd suggests that this opposition to more user fees and privatization is what is behind the constant drive for more "consultations" with the public. "The Tories continue to consult," he says, "because they're not getting the answers they want." ●

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Classics of Western Literature by Chris Boutet



This Week: Marmaduke

Okay, picture this: someone breaks into your house, points a gun at your head, and tells you that starting today, you're going to draw one comic a day about a dog; the second you stop, he's going to kill you. How long do you think you'd be able to keep it up before you went totally insane? Four months? Six months? Maybe a year?

Well, hold onto your hats and get a dinkload of this: as of this year, *Marmaduke* creator Brad Anderson has been producing one dog joke a day for 50 years. In case you didn't quite get how amazing this actually is, I'll write that again in all caps and italics: *FOR 50 YEARS*. How? How, Brad Anderson? What is your incredible secret? Did you stumble upon some sort of dogjokeucopia, the mythical horn of plenty out of which limitless dog jokes flow? I mean, holy hell, good sir! You're the greatest hero in American history!

Of course, none of what Anderson draws is at all funny. Like, at all. But how could it be? That dog's been jumping uninvited into strangers' laps and dragging his owner around since 1954, for God's sake. Nothing could be funny for 50 years, let alone that. Luckily, though, we Edmontonians don't really get a lot of exposure to *Marmaduke*—none of our papers carry the single-panel "gag" comics that run throughout the week; instead we only get the Sunday "adventure" strip in the *Edmonton Sun*—so at least it'll take us six times longer to get sick of *Marmaduke* than readers who get full exposure. And it's a damn good thing too, because who knows how long Anderson can keep this up. Hell, he's barely holding on right now: look at this past week's Sunday *Marmaduke*, for example: six panels of *Marmaduke* pulling his helpless owner, his legs flapping in the wind, through various park-line scenes, and

the punchline: "No more walks in the park, understand?" Fuuhhhhhck. Boy, am I glad I waited around for *that* payday. That's not a joke; that's a statement. And an obvious one, too.

But I guess I didn't need to point that out. Saying that *Marmaduke* isn't funny is about as observant and interesting as noting that fire is hot or getting kicked in the face hurts. No, rather, like most people, I know *Marmaduke* isn't funny, but I read it anyway, out of a morbid fascination with its truly incredible longevity. Because one of these days, you just know that Anderson's mind is going to collapse under the weight of his soul-crushing obligation, and I want to be there when it happens.

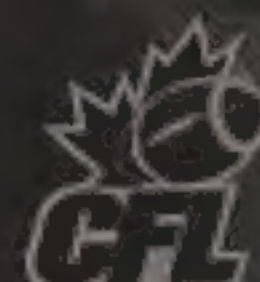
Ziggy Update

Last week, I kinda "lost" my "shit," as they say, over a Ziggy cartoon that I just couldn't figure out. In it, Ziggy is sitting at his kitchen table, drinking a coffee, and the toaster next to him says, "Houston, we have a problem!" Desperate, I implored anyone reading to write in and tell me what this meant; the response, of course, was staggering. First, my old pal Cody Petruk wrote, "I believe that the 'joke' lies not in the toaster, but in the bread within the toaster. Perhaps said bread, on its 'mission' out of the bread bag, suddenly realized that it was in a toaster and was giving a 'mayday' out to Ziggy." Huh. Makes sense, but I think that *Vue* writer Amy Fung was also onto something when she suggested that "poor, ever-dogged down ziggy is simply having trouble with his toaster. Rather than the toaster functioning and having a proper 'lift off,' mission control has a problem." Hmm. Also sensible. Well, thanks, you two (and everyone else who wrote me)! Finally, I can live again.

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BY RICHARD BURNETT

Back door man

I was 15 years old in 1981, when I read the sensational, over-the-top Jim Morrison bio *No One Here Gets Out Alive*. I even sported a Morrison-circa-1967 haircut. That same year *Rolling Stone* put Morrison on their cover with the banner headline, "He's hot, he's sexy, he's dead." I remember looking at Jim and thinking, "I wouldn't mind sucking his dick."

But Jim was straight, so he might as well be dead. I mean, you couldn't pick up a book or magazine without reading how many women the Lizard King fucked before his heavy drinking prevented him from even getting it up. But last week, after reading Boston-based rock biographer Stephen Davis's just-published book *Jim Morrison: Life, Death, Legend* (Gotham Books), I was not surprised to discover that Morrison was, in fact, a closeted bisexual.

Davis writes that Morrison copped Marlene Dietrich poses (aha!) while posing in his leathers in the early days of the Doors, and Morrison's girlfriends often bitched that he liked to take them up the ass. (Gives new meaning to the Doors' cover of Willie Dixon's "Back Door Man," doesn't it?) "He really preferred women from the backside," Morrison friend Miranda Babitz explains in *Life, Death, Legend*. "[Morrison's longtime girlfriend] Pam [Courson] was pissed off about that, but she stuck with it. It was part of the reason she was always snarling at him. One time when [I was] living in her apartment with them, she got pissed off at him because she thought he was running around with someone else, so she took his favourite vest that he liked to wear onstage and wrote FAGGOT on the back of it with a Magic Marker." It wouldn't be the last time Courson called Morrison a faggot.

Rumours of Morrison's taste for men made the grapevine when he hung around Andy Warhol's Factory crew. "I first heard about Morrison's bisexuality on the street in New York City on the off, off outer fringes of Warholism," Davis told me this week. "You never knew what to say because they said everybody was gay."

What is beyond dispute, though, is Morrison's affair with a Hollywood hustler in June 1968. Davis writes that Morrison "reportedly had a fleeting relationship with a well-known male prostitute who worked along the strip. This hustler then tried to extort money

by threatening to expose Jim's secret sexual habits. Jim's lawyer, Max Fink, arranged for a meeting between the hustler and an intermediary, who was a private detective and leg-breaker. The hustler was left bleeding and missing teeth in an alley behind a motel near the Los Angeles airport, and the blackmail attempt stopped."

Morrison, as everybody knows, was an angry young man. (He was just 27 when he died of a heroin overdose on July 3, 1971. His dealer, Frenchman Jean De Breteuil—who also supplied Keith Richards and sold Janis Joplin her fatal dose—fled to Morocco with his then-girlfriend Marianne Faithfull, where they told my friend Roger Stefens, now the chair of the Grammy Awards reggae committee, what really happened that fateful night.)

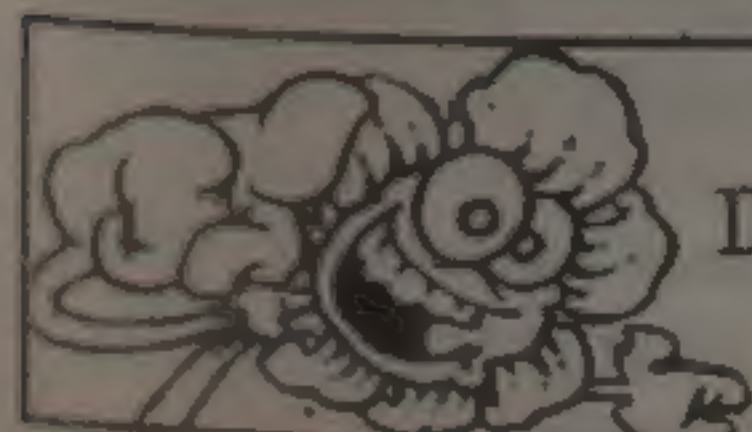
Anyway, Morrison's efforts to subvert authority make all the more sense when you consider that in those pre-Stonewall days there wasn't an alternative to the closet. I tell Davis I believe Morrison's anger was fueled by his inability to deal with his sexuality. "I think that's astute," Davis says. "I didn't really think of that. I think he had [more of] a heterosexual life than a homosexual life. His heterosexual life was so public. There were likely quite a few boys. I'm going with my gut: why wouldn't Jim Morrison be gay and so what if he was?"

But Doors keyboardist Ray Manzarek—currently on a world tour with the Doors of the 21st Century with Ian Astbury replacing Morrison on vocals—hates Davis's book. "Woof! This is a strange story by a weird guy turning Morrison into an Oliver Stone-like stranger," Manzarek told me over the phone this week from his Los Angeles home. "I don't know the Jim Morrison he writes about. There are some things that are true. Why the guy wrote this book I have no idea unless he wanted to get into that supposed bisexual action himself. It's Freudian."

Davis shoots back, "I was doing a radio interview last week and one of the DJs said, 'Ray Manzarek is really slagging your book and no way was Jim bisexual,' and I didn't know what to say. Well, bring it on, Ray."

Manzarek tells me, "If Jim was a bisexual I never saw him with a beautiful young man as [Hollywood gay hustler turned literary icon] John Rechy would write. I read *City of Night*—it is Hollywood, after all. I had no awareness [of Morrison's alleged bisexuality]. I always saw him with girls."

That, of course, is the problem with the closet, whether one is gay or bisexual: you only know what you see. I have no doubt Morrison loved men as much as he loved women, but I give the last word to Manzarek, the man who discovered Morrison and to this day maintains the myth of the Lizard King. "I never had sex with Jim," he says, "and you know what? Neither did you. But what a fine and thick member he had!"



Don't get yer ginch in a knot...
Bob'll be back next week

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Fully 5 fathomed

ON THE COVER

We take in the sights, sounds and alcoholic beverages along Edmonton Transit Route #5

BY DARREN ZENKO

PHOTOS BY KRISTA POLLEY

"Char me the trunk of a redwood tree. Give me pages of white chalk cliffs to write upon. Magnify me thousands of times, and replace my trifling immodesties with a titanic megalomania—then I might write largely enough for our subjects." —CHARLES FORT, NEW LANDS

The food-court trays at Westmount Mall will tell you, in gold-embossed letters, that Westmount is "the New Cool." If these trays are accurate—and why would trays lie to us?—they signify nothing less than a complete inversion of our youth-obsessed culture: the new cool is *old*. Not only physically old—this was Edmonton's first mall—but *elderly*; Westmount is uniquely positioned to take advantage of the coming all-senior economy. Hearing centres, optometrists, bingo parlours, at least three dollar stores—hell, Home Tools and Gifts even carries an assortment of wickedly demonic novelty knives and swords along with their airbrushed Alan Jackson wall clocks, so future geezer-goths and geriatric "Klingons" will be able to pick up replica *b'atleths* for the Council Chambers of their assisted-living lodge. The New Cool is the End of the Line...

... and the beginning! That's the way it is with circles. It's here, at the western turnaround of Edmonton Transit Route #5, that we—botanical consultant Rita Kosinski and I—begin the day's journey in classic style: missing the bus because we dawdled too long smoking up in the parking lot. The bus we miss is one of the old ones too, all rounded chrome, mechanical sign and wheezing diesel. These decrepit haulers and their orange graffiti-vinyl are the soul of the 5, a route which slices a meandering path clear through the city's core. It's a worker's route, a people's route, no- or low-frills, and loaded with celebrated Diversity... which shades quickly into uncelebrated Poverty. We hop the next bus, an inferior "kneeling" model (*Grovel, machine!*), and set off to see the city.

IT'S A DAMN HOT DAY, and we'd already burned way too much daylight at Westmount—the RoboMop at the "As Seen on TV" store hypnotizes, like the cobra—so we just ride

and watch for a good long time. 124th Street rolls by, presenting a key feature of the 5: it's a storefront route, Edmonton's greatest. Whether you're after shockingly expensive *objets d'art*, crack cocaine or anything in between—space-age tents, pawned guitars, exotic groceries, the filthiest of pornography—if you can't do your shopping on the 5, there's something *wrong* with you. I mean, there are at least 12 liquor stores, right on the route, *before* it hits the "bad neighbourhood." That's convenience.

On Jasper Avenue, the Heart of Old Edmonton, we step off for our second bit of sightseeing, our eyes caught by the sight of Beaver Hills House park crammed with people—not what you're supposed to expect in "dead" downtown. "If this were your only walk down the street in your life," Rita muses, "you'd think there was something going on

TRAVEL

around here." I wanted to call the Downtown Business Association

and tell them to get a photographer down ASAP. I know the sunny park scene was a statistical blip, the result of a coffeebreak exodus of cubicle drones, but this is the kind of travel-brochure promo photo that builds marketing myths. Why did you *think* so many foreign tourists believe our quaint ritual folkways involve painting our children to look like tigers?

The rest of downtown is... you know; *downtowny*. Decaying where it's not being gentrified by the lowest bidder, pleasantly seedy where it's not papered over with a veneer of generic McDesign (thanks, Adobe Illustrator!) and desperate cheap-ass "branding." Here, the 5 cuts a cute little corner; it doesn't pass the incredibly fabulous Answer to All Our Prayers Square (under construction), but neither does it roll by the women's shelter and porno theatres. It threads the needle, scooting past Hardware Grill, hanging a right to pass Double Greasing before barreling on up the fun 'n' games sideshow that is 95th. Sneaky—we actually lose track of the route for a sec after we get off to treat ourselves to a couple doses of a little cocktail I like to call....

The World-Class Solution
2 oz. top-shelf silver tequila
1 lemon wedge (small)

Even on Boyle Street, we can't catch an old-style 5; it's starting to feel like fate, like the bus is trying to tell us something about... people, places things? Itself? Nothing deep or anything—maybe all it wants me to know is that it's more than just orange vinyl benches with "REPENT" on the backs. The low-floor monsters are far less scrawl-friendly, but their uncomfortable molded seats cradle the same asses that ride down here every day. It's not a "nice" neighbourhood, but I wouldn't call it the worst; at least you can tell the difference between houses, the schools and churches (oh so many churches) are already built, and there's wicked awesome transit service. Liquor-store count for the route hits the high teens, and boom! We're at the Italian Centre, where the Noce for Mayor sign in the entryway's been up for, like, 10 months.

Man, this is the place to shop. If you're buying coffee, for example, anywhere else, you're getting ripped the hell off, and getting shit coffee in the bargain. Here, you can get a whole kilo of strong, dark Italian beans for about what you'd pay for a little satchel of "gourmet" suburban guest-impresser at the Suckin' Crap. It's cramped and jam-packed, and busy and cheap—and God help you if you don't know which olives you want by the time your number comes up at the deli counter. If this were the end of the line, the temptation would be to stock up on Euro-style snacks and hop across the street to Giovanni Caboto park. But this is a working trip, and the park has no liquor license, so we instead pop next door to Tra Amici cafe for a cold beer.

"Tra amici means 'between friends,'" says Stan, the proprietor, with a milewide grin, and the place is certainly friendly, where young blades gather to watch football and show off their rides, and the old Italian dudes gleefully bullshit each other for hours. Rita and I are giving off a mighty tourist-couple vibe by now and Stan seems tickled by our bus-based see-the-sights plan; he's eager to see our photos. I hope he likes extreme close-ups of electrical fixtures and sidewalk cracks, 'cause by this time Rita's pretty damn stoned. We ask for a house-special shot for the road, and a nameless little paint-peeler is graciously presented.

Mystery Shot

1/2 oz. Sambuca

1/2 oz. something else—grappa? It is a mystery.

Mix in shot glass; chase with Birra Moretti. Serve with a packet of those chips that are basically chip-factory floor sweepings. You know the ones with pretzels and nachos and cheesies? Those.

Leaving Little Italy behind, the 5 rockets north; another newer bus, though this one does have the special decor-enhancement package that includes the smell of pee and a

grotesque sphere of a woman moistly, loudly, hawking her lungs up for 10 minutes. We get off when our rolling urinal/tuberculosis ward turns east, and there we are, baked under the punishing sun, on the broiling sidewalks of 118 Avenue... Alberta Avenue... Avenue of Champions... a depressing place to see, if you're not looking very hard. On these cracked pavements, in these run-down buildings, there's more life to be found than in a million chain coffee shops and suburban-mom knickknackeries. This is one of those areas that are constantly under "revitalization," but I say, why force it? I hate to break it to you, but those die-cut steel athlete silhouettes are about as effective as the Miracle Lotto Luck Lourdes Medallions advertised in the supermarket tabloids.

And, really, aside from the drug dealers and the vandals and the vacant storefronts and the poverty and the prostitution and the general decay, what's wrong with it the way it is? There are some great little groceries, some wicked bakeries (people, you *must* try Shamy Pastries' baklava), Edmonton's premier pawnshop-ping, and bingo three nights a week at the community centre. I have to say, though, that for a scuzzy shopping strip, 118th (at least as far as the blocks covered by the 5 goes) is shockingly light on the pornography end of things; Pussycat Video ("Use rear entrance"—snicker, snicker) holds down the fort alone, the "fort" in this case being what looks like a converted Burger Baron. But that's a whole other trip, and not one you

with non-regular faces. As the early-bird hookers start their day in the parking lot, she tells her tales of dive-bar adventure, of VLT addicts and

ress can reply, the guy at the end of the bar shouts over her:

"Metaxa!"

Huh?



bum's rushes and general exhaustion. We ask for our customary house-special shooter, and Angel's eyes light up. "I make," she enthusiastically, "a killer Gladiator." And thus:

Gladiator

1 oz. Southern Comfort

1/2 glass orange juice

Sink the SoCo shot in the OJ, and pound 'er back. Repeat.

We're burning daylight here, and we're almost at the end of the line.

We're so almost at the end of the line that there's no real point to getting back on the bus—especially since we yet again miss an old-school model, our forever-out-of-reach Holy Grail of public transit, so we simply walk the rest of the way. I'm always creeped out by Northlands when there's nothing going on; I still have nightmares from when I worked at the racetrack and had to hike across 30 acres of parking lot to get to the LRT. But we pay our respects to Bronze Gretzky, smoke our last roach in the lee of the mighty Coliseum as if we were going to an overpriced rock concert and cross over to the legendary Fireside.

Well, more like the Pilot Light on this roaster of a day, but it's still the same place. In fact, it's actually a bit nicer than I remember it; maybe it's 'cause hockey's done (and may be done for a good long time), but for whatever reason, it's missing its usual air of menace. We take a tiny table in the tiny bar, right beside a bunch of pictures of a tiny jockey, and take a load off. We both know we'll be here for a while, so comfortable we're not even tempted to obey the Northlands sign across the street that commands us (and all freeway commuters) to PLAY THE SLOTS. We order draft Canadian (it seems appropriate) and ask for the house shooter, but before the wait-

tequila, though I suppose things turned out just as well in the end. She shudders as she takes her medicine, a real body tremor, and the sympathetic waitress appears with the real house special, a blue-orange-white layered shooter called "the, uh, 'Oiler Champion' or 'Champion Oiler,' or whatever."

Oiler Champion (or Champion Oiler)

1 part Blue Curaçao

1 part Bailey's

1 part something thick and orange

Go Oilers!

Absolutely disgusting; we have four each, all the while countermanding the maniacal bar guy's generous orders of more Metaxa for us to pay for. By this time summer, sauce and nine long hours of meandering across the city with the mighty 5 have got us thinking fondly of the comforts of home. Briefly we toy with the idea of going back to the Coliseum transit centre to wait—for hours, if need be—for an antiquated bus, to grab that Grail, to force the 5 to give up its secrets. We both discard the concept pretty quick.

"We're like the 5, Rita," I say, feeling deep and splashing flat lager dangerously close to her boyfriend's camera. "We're not about... about just waiting around."

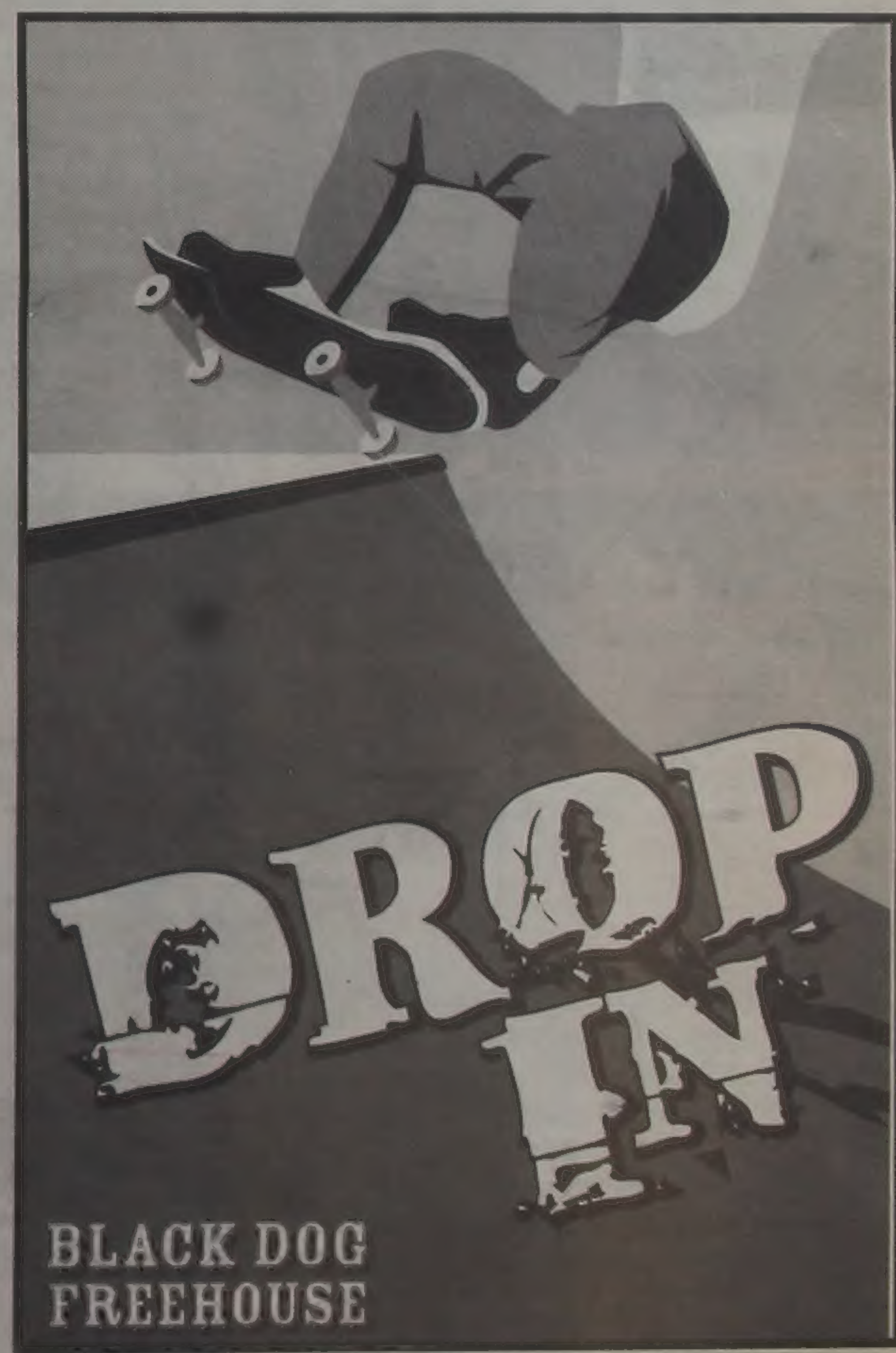
"Frickin' right!" she yells, jumping from her seat, startling Mr. Metaxa. "We're about going places!"

And so, tired and tipsy hometown tourists, we do. ☺



really ought to take with another guy's girlfriend. For now, heatstoked and exhausted, we retire to the shade of Homemade Steak and Pizza.

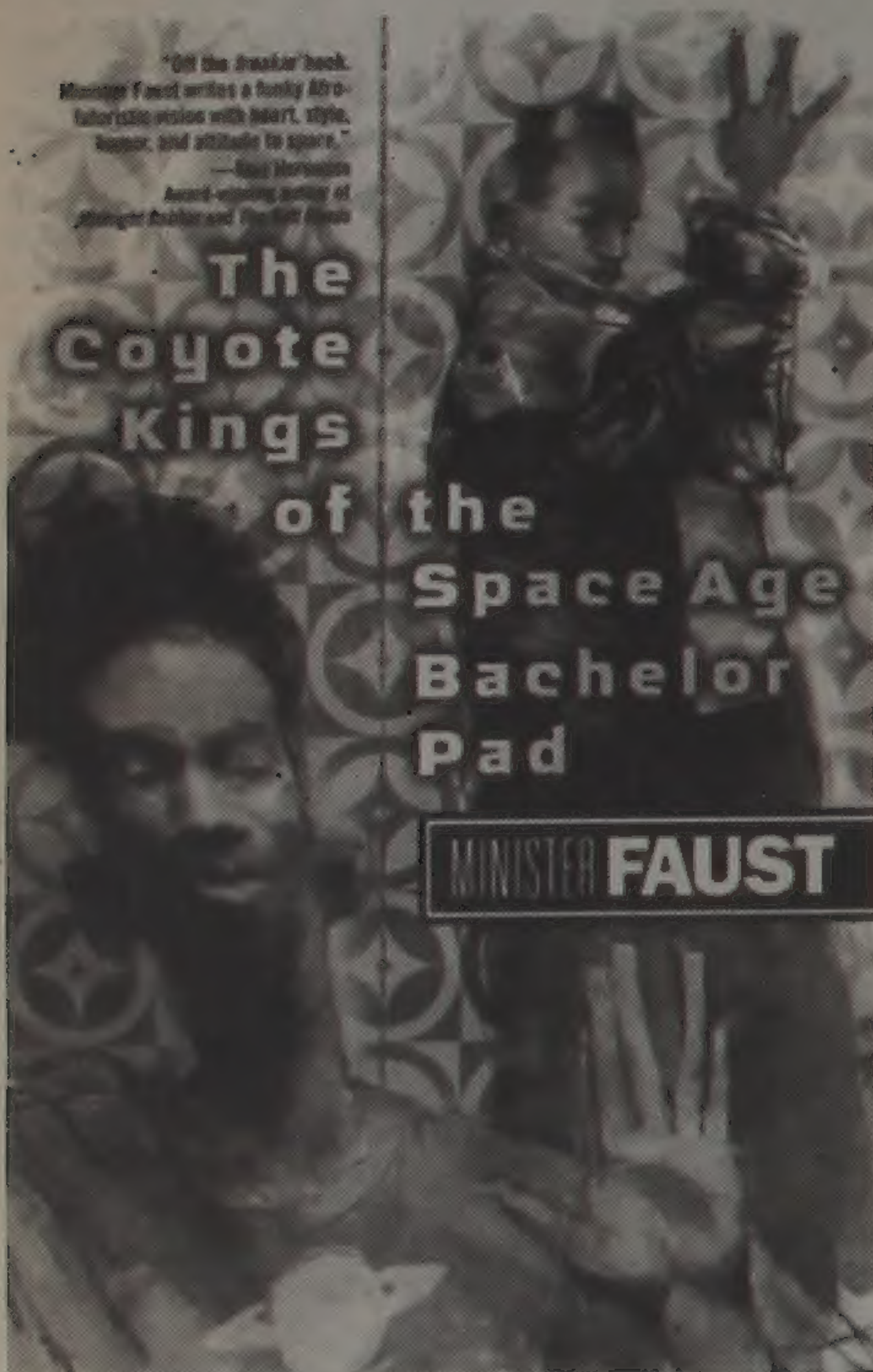
There are no taps here in this worn-out joint, and the wine list offers Black Tower, Blue Nun, Baby Duck, Mateus and "House," so we drink bottled Budweiser served to us by Angel, who seems glad to chat



Minister with portfolio

Politician/activist/DJ Malcolm Azania adds "SF writer" to long list of hyphenates

BY PAUL MATWYCHUK



With the publication of his new novel *The Coyote Kings of the Space Age Bachelor Pad*, poet, activist, radio personality, frequent *Vue Weekly* contributor and Edmonton's highest-profile third-place finisher in the recent federal election, Malcolm Azania joins a select company of politicians who are also published authors, right alongside Winston Churchill, Vaclav Havel, Jimmy Carter and, er, Newt Gingrich. But I don't know if any politician has ever written a book quite like *Coyote Kings*, a boisterous sci-fi/fantasy adventure about an underachieving Edmonton dishwasher who finds himself caught in the crossfire between three different parties all searching for a mystical narcotic with the potential to enslave humanity forever. Featuring 11 different narrators (ranging from a gangster whose fronts include the city's biggest health food store to a malevolent pair of effete, artifact-collecting brothers to a pack of comic-book nerds turned supervillain henchmen), a host of Edmonton landmarks and studded with references to Sun-Tzu, Afrobeat musician Fela Kuti and *Homicide: Life on the Street*, the book reads like a grand reshuffling of all of Azania's pet obsessions. It's a book that feels like its author was having the time of his life writing it.

"There are several things I wanted to do in it," says Azania, who wrote the novel as "Minister Faust," the alias he's been writing, performing and broadcasting under ever since 1986. "The most obvious one is that I really wanted to bring Edmonton to life in a book. I don't think I've ever read a book that had a single scene set here, unless it was something set in the '40s or something like that, and dealt more with prairie life. I wanted to make Edmonton into a fascinating character.... And it's a great city! There's so much here that it's odd there aren't more stories set here. I'm guessing that I'm probably one of the only writers in a book or a play or a poem ever to talk about the Rathole. My mother was the one who called it 'the belly of the whale'—that's where I got that line in the book from. It's just nice to memorialize these things, because they are part of our lives."

Azania also portrays Edmonton as a much more ethnically diverse city than most people probably imagine it as. His three main characters—the dishwashing hero Hamza, his gadgeteering best friend Yehat and a beautiful mystery woman named Sherem—are all black, and much

of the action takes place in the Somali/Sudanese/Ethiopian/Eritrean melting pot around 107 Avenue and 107 Street that Hamza nicknames "the Kush," and the mystical backstory of the plot draws heavily upon African mythology.

"Well," Azania says, "Edmonton really is extraordinarily ethnically diverse. And often when you say that, you think about colour, but you could easily write a novel about Edmonton that was exclusively white and still have it be incredibly rich and diverse, what with all the Ukrainian history that's here and all the arrivals from eastern Europe, from Germany.... I had friends who read early drafts of the book [which wound up being published by Del Rey, a big American science fiction imprint] and they said people wouldn't get the references and the publisher would want me to re-set it in the U.S. But the only time that Americans com-

PROFILE BOOKS

mented on the setting to me was to say that they found it exotic—they liked all the descriptions of the late-night summer light or the summer winds."

ONE WONDER whether American readers will realize that Azania's not making anything up when he mentions that Edmonton has a pyramid-shaped City Hall, or that the centre of our artiest neighbourhood is a street literally named "Whyte Avenue." (Azania must have wondered the same thing, judging by the scene where Hamza strenuously assures the reader that he's not making that detail up.) Of course, for decades the science fiction genre has been a virtual White Avenue itself—despite high-profile black authors like Samuel R. Delany and Octavia Butler and the occasional SF movie like *Mission to Mars* or *The Matrix* or *Alien* that gave key roles to black actors, most pop culture images of the future are as white as Keir Dullea's bedroom at the end of 2001.

"[Black SF novelist Nalo Hopkinson] has said that the accidental subtext of most science fiction books is the race war that wiped out [all the blacks and Asians]," Azania says. "But years ago, when I was online on a newsgroup called soc.culture.african-american, I asked people who else was interested in science fiction, and there was this huge response. So even though, for the longest

time, the content of most U.S. science fiction was largely white and written by a pretty narrow band of white, middle-class male writers and didn't really deal with race or class or sexual orientation or any of those matters—at least judging from the response on that Usenet group—lots of black folks really liked science fiction for a very simple reason. Yes, it was escapist, but it was also escapist from the restrictions of a race-bound society. Now, though, I think you're seeing writers thinking that it's not enough just to escape it; they want to address it.

"So now," Azania continues, "there's actually a ton of black science fiction writers. Nalo Hopkinson is probably the most famous one in Canada. Walter Mosley has written some science fiction, there's a collection called *Dark Matter*, Tananarive Due [*The Good House*] is quite well-known, her husband Steven Barnes [*Charisma*] is also quite famous. There's a whole bunch of them."

COYOTE KINGS BEGAN life way back in the fall of 1995 as a screenplay before Azania decided in 2001 that he needed to kickstart his career with some kind of "break-through book" and adapted the story into a novel. He's unembarrassed about his genre-film influences—the multi-narrator format was lifted not from, say, *As I Lay Dying*, but from a Frank Miller *Daredevil* comic he read as a kid. Get him talking about *Babylon 5* or *They Live* or *The Matrix* and he won't stop talking for hours—his next novel (which he's finally getting around to proofreading now that the election is over) is a science fiction epic that he conceived as sort of an idealized version of *The Phantom Menace*, minus all of George Lucas's lapses in judgment. Azania believes your taste in genre films defines your character better than anything: he even introduces each character in *Coyote Kings* by pinpointing their "genre alignment." (Hamza likes *Star Trek* and Alan Moore; the villainous Heinz Meaney likes EC comic books and Godard movies.) So what's Azania's genre alignment, then?

"I guess mine would be *Babylon 5* and *Farscape*," he laughs. "In D&D, I'd probably be chaotic good." ☺

THE COYOTE KINGS OF THE SPACE-AGE BACHELOR PAD

By Minister Faust (Malcolm Azania) • Del Rey • 544 pp. • \$22.95

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BY CHRISTOPHER WIEBE

The films in his life

George Melnyk is Alberta's quintessential public intellectual in part because his thought and work—in print, podium and classroom—so closely reflects the sturm und drang of the past 30 years of Albertan cultural life.

Moving to Edmonton from Winnipeg in the euphoric 1970s, he quickly began concretizing the regionalist "telling our own stories" zeitgeist by founding an arts magazine, *NeWest Review*, in 1975 and *NeWest Press* two years later. In the 1980s, he organized an influential series of interdisciplinary arts happenings, *NeWest Forums*, and was heavily involved in the prairie co-operative movement, publishing *The Search for Community: From Utopia to Co-operative Society* in 1984.

It was a brief time of harvest for the maturing arts and social world in Alberta. The depressing '90s, when the provincial government thoughtlessly eviscerated so much on the altar of fiscal austerity, were an unsettled time for Melnyk. He "threw in the co-operative towel" and in the mid-'90s took up a post at the University of Calgary in the Canadian Studies department and completed a pioneering two-volume literary history of Alberta. Recently, Alberta and Melnyk have started percolating with some of the old dynamism. His third collection of essays, *New Moon At Batoche: Reflections on the Urban Prairie* (2000), marked a turn to the personal essay form, and the ascendancy of militarism in the U.S. sparked two edited collections on 9/11 and the anti-war/pacifist movement.

His newest book, *My Mother Is an Alien: Ten Takes on Life and Film* (Banff Centre Press) grows out of his work teaching film at the U of C since 1999. A "cinematic memoir," it's a rich and unusual collection of essays in which Melnyk uses his own life to demonstrate how each person's life story creates specific personal identifications with films, most of which remain unspoken. The essays explore many well-known Canadian films (from *Léolo* to *Highway 61*) as well as international and Hollywood cinema like *Das Boot* and *Alien*. The self-examination that drives the book, Melnyk explains, is something of a counterbalance to his other new book, *One Hundred Years of Canadian Cinema* (U of T), a strictly academic historical text.

My Mother is grouped in three sec-

tions—faith, writing, family—all of which yield surprises. The first essay, and to my mind the most powerfully moving, uses Deny Arcand's *Jesus of Montreal* as a lens through which Melnyk examines his childhood as a Ukrainian Catholic, and his intellectual journey to adulthood. It is all the more surprising because faith rarely, and then apologetically, enters Canadian public discourse. "The *Jesus of Montreal* essay was written early on," he explains. "I later found the whole book had this Christian resonance to it I'd never planned. Maybe my childhood experiences have been preserved, and at my age now they are like dark rich soil that I'm growing out of."

Elsewhere, Melnyk examines aspects of his relationships with his mother, son and uncle. "You are selective as a writer, you construct your private revelations so that they will be of interest to readers," he explains, responding to the issue of privacy. "I joke in the book about violating my privacy, but really I'm only undoing one little button."

In a fluky aberration of publishing, Melnyk has had six books come out in the past two years, including *The Wild Rose Anthology of Alberta Prose* (U of C) and a work of literary criticism, *Poetics of Naming* (U of A). "I don't want this to ever happen again," says Melnyk, worn out from being jerked in different directions proofing manuscripts and doing publicity. He sees something of a beacon in the final piece in *My Mother*, a "fictional" essay that plays off the Canadian sci-fi/horror film *Cube*, in which he writes a letter home from purgatory. It's his first public foray into fiction and he wonders aloud about continuing in this vein. "I am who I am in an essay. I've only had so many life experiences and once you use them, they're gone. It exhausts you, in a sense. Fiction allows you to get beyond yourself, so why can't fiction be done in the form of an essay?"

While *My Mother* is full of Melnyk's perceptive and informed reflections on contemporary culture, what I especially value in the collection is his warmth for the cultural past on the prairies, a sort of homesickness for a time when artistic interaction had a special verve. I remember, as a child, the "physicality" of the arts community in the 1970s. When artists wanted to do something—set up a press or what have you—they got together, in the flesh, and worked hard at it. They didn't piddle around tossing text messages back and forth. There was a genuine "connectivity" that transcends the illusory sort that new technologies promise. Melnyk is more philosophical as he reflects on the generational shift and the place of aging intellectuals. "What I feel is that every generation becomes a part of history," he says. "My hope is that the next generation will see themselves in some sort of continuity with the past, and personally, that I've made a small contribution as a writer to that continuum." ☺

Your Vue

Continued from page 2

Life after Rubinstein

I have been a devoted reader of *Vue Weekly* for as long as I can remember. My preference for *Vue* over "other" free weeklies in Edmonton and environs was sustained by its exemplary coverage of alternative news, educated and intelligent music and film reviews, and, of course, by the fact that it, unlike those other weeklies out there, maintained an sterling independence from corporate-owned media. I particularly admired the news coverage, to be honest, which was always written by articulate writers who were well-versed in their subject matter. These articles and opinion pieces dealt with issues that were vital for intelligent, informed discussion about the status quo.

Recently, however, my regard for *Vue* began to ebb. The processes of disenchantment are perplexing: I began by picking up *See* for peripheral reasons: the sex pages, then, for *Tom the Dancing Bug*. Now, I must admit, I read *See* because reading *Vue* is a frustrating, infuriating experience.

Allow me an example. The news in brief page under the direction of Dan Rubinstein was a concise, informative interface with national and international events for those, like me, who prefer to shy away from mainstream media sources. Once a week, my friends and I had access to a reader's digest of world events, about which we could learn more once we learnt of them.

Pardon the query that now surfaces,

but how the fuck did Mr. Boutet get his job? When Mr. Boutet initiated his "Life After Gretzky" opinion column, I was aghast. This is perhaps the finest barometric indication thus far of my plummeting esteem for *Vue*. Okay, kill the news briefs. Name an opinion column after a hockey star that's up-and-gone (and supported the war on Iraq, which should indicate something about Mr. Boutet's politics). Fine, it's dumb, but fine. Then, because there is an apparent dearth of white twentysomething males writing for *Vue*, add a column of Darren Zenko's drunken ramblings, uncritically uncovering porn stashes in bushes, drinking on his birthday, pursuing sex, drinking and contemplating, again masturbation. What the fuck?

I could continue at great length, but allow me one final example, culled from last week's issue, for it truly is reflection of that gleeful grinning hobo-hating recovering fratboy you have running the front section. Overlooking grammatical errors and stylistic no-nos, I would question the logic of writing an opinion article on the weather. It's one of the lamest topics of conversation: it appeals to the absolutely lowest common denominator of a given, geographically circumscribed, demographic. When I am reading a weekly newspaper that professes, at least in its front section, to provide an alternative perspective on politics and current events I expect, to say the least, a little more.

No, make that a lot fucking more. Evidently, Mr. Boutet considers his stint at *Vue* as a stepping stone to other, grander career aspirations. Why else would he need his pretty-boy face to accompany his words? Oh, public celebrity, I forgot.

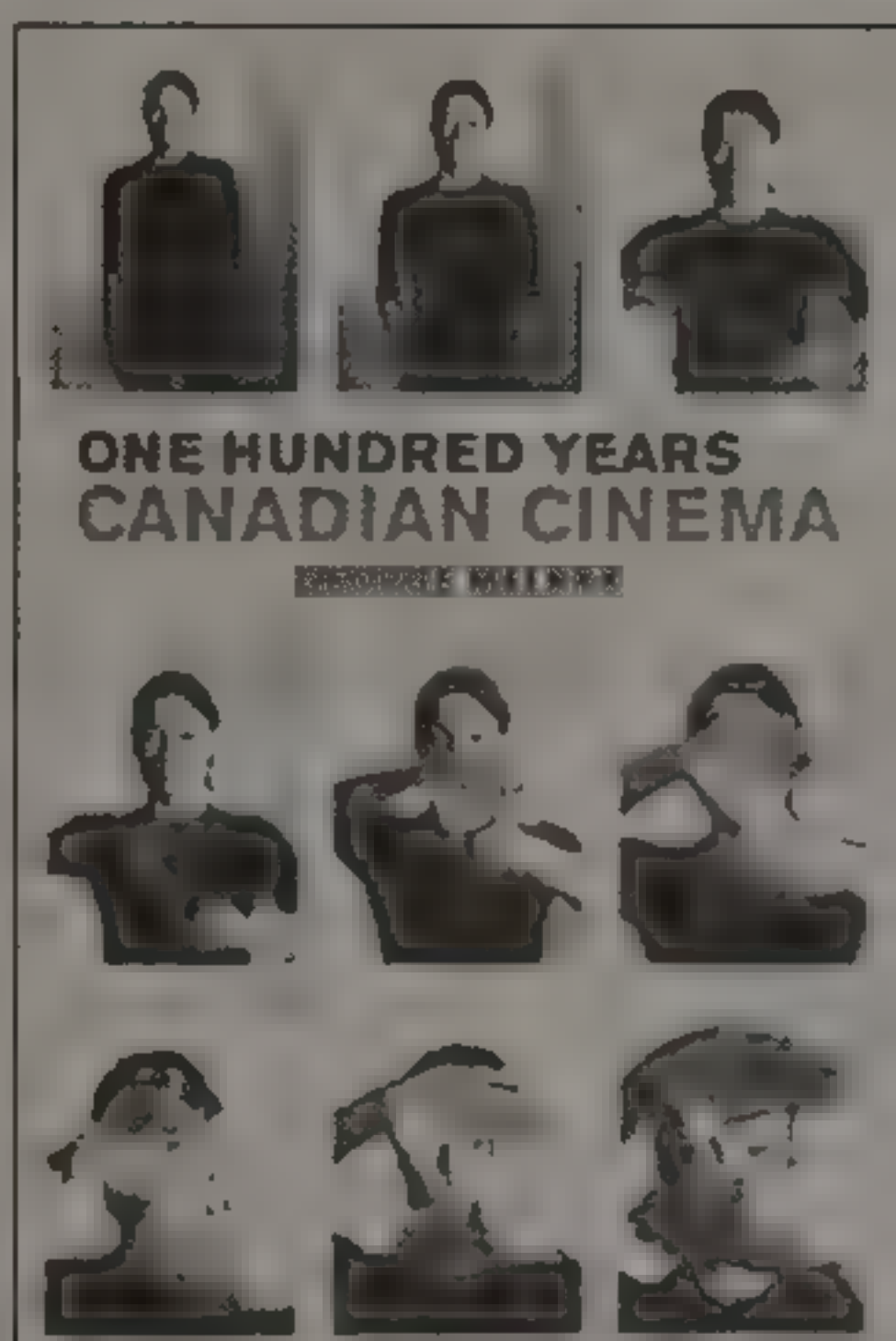
At any rate, I'll sign off now. It's almost 11 a.m.; I think I'll go for a beer. Or masturbate. Or maybe I'll buy beer and masturbate. Narcissism feels so good, after all. —MARIA HAYWARD, EDMONTON

Lost in the stars

What the hell? I realize the irony already behind me complaining about a horoscope, I realize that horoscopes are made up pseudopredictions directed to broadly apply to a group of people roughly born in the same month.... I realize how stupid horoscopes are, but then I read the "horoscopes" listed as "Free Will Astrology" written by Rob Breszny.... What the Hell?

Now, I have read stupid. His horoscopes are bytes of pseudoknowledge of things that have occurred already, directed at various groups of people roughly born in the same month. No predictions, no advice, nothing really about the future, or relationships, or money or work or really anything. How did you find this guy? Did you owe someone a favour? Was he on the corner of Whyte and 104th ranting at passersby and you thought, "Hey, I bet this is what people would want in our horoscopes page"? Wow! —CONRAD SCHULTE (EDMONTON)

Vue Weekly welcomes reader response, both positive and negative. Send your opinion by mail (Vue Weekly, 10303-108 Street, Edmonton, AB, T5J 1L7), by fax ((780) 426-2889) or by e-mail (letters@vueweekly.com). Preference is given to feedback about articles in Vue Weekly; we reserve the right to edit letters for length and clarity. Please include a daytime telephone number.





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DISH



For fans of tasty Chinese food, the name "Chili Hot Hot" bears repeating

By CHRISTOPHER THRALL

Located on the corner of Jasper Ave and 109 St, **Chili Hot Hot** is one of the most prominent undiscovered treasures in Edmonton. Unlike those flashier Chinese places, you won't find any jade dragon sculptures, intricate wood screens or gold leaf paintings. The eating area feels like a conference room, well-lit and inexpensively reclaimed with paint; the furniture is "early '80s Chinese restau-

rant" to the point of cliché, complete with burgundy vinyl tablecloths, cushioned chairs with gold accents and terrible carpet. But what Chili Hot Hot lacks in decor they more than make up for in great food.

The menu is approachable and seems fairly standard, with a list of items like "shrimp and chicken in nest" and "beef in black bean sauce" that goes on for pages. The prices fall on either side of \$10, depending on how much meat is involved. As I skim

EATING

the menu, I find a few pages full of Asian characters with prices scattered randomly. Daunted, I skip to the back of the menu to check out the combos. My wife and I decide on the Shangri-La combo for two, which at \$14 per person is the most expensive of their set meal options and includes soup and spring rolls to start and five entrées.

The hot and sour soup arrives almost immediately and is a delight: the spicy broth has become a stew of tofu, carrots, sprouts, green onion, peas and various unidentifiable bits. Halfway through, the spring rolls arrive and my wife's eyes light up: "Spring rolls are my favourite!" We're even more impressed when we

Hot Hot eats

bite in. Light, crunchy and piping hot, these rolls are incredible; the only disappointment is that there are only two of them.

THE FIVE MAIN COURSES hit the table at the same time. I scoop up some tasty and filling chicken fried rice as a base and my wife digs into the shrimp with mixed greens. She counts seven huge shrimp, the pea pods are crispy and the bok choy is not. A couple of bites in, she informs me that this is officially her new favourite dish. I help myself to the ginger hot beef and chicken with lemon sauce. As someone used to the gooey, coated ginger beef of mall food courts, this platter of tender beef and julienned vegetables in a light ginger sauce simply dazzles me (although I'm not sure what exactly the "hot" in the dish's name refers to). The chicken has a light, crispy batter and the sauce is absolutely out of this world, but unfortunately the chicken itself is a little too chewy for our tastes.

My biggest surprise is the honey garlic ribs. Expecting them to be the standard kind of dry ribs you can pick up anywhere, I'm surprised to bite into a warm, moist, largely boneless treat drizzled with honey. My wife isn't crazy about honey, so I have a hedonistic time with these succulent bits of heaven.

Green tea, frequently topped up by the restaurant's polite, unobtrusive and sometimes less-than-comprehensible waitstaff, complements the entire meal. The language barrier became a factor when we asked to see the dessert menu and were told about a mango pudding and something involving coconut. Thinking they were one and the same, we ordered one to split. \$2.50 bought us a bowl full of paradise: thick pudding with chunks of mango topped with heavy cream. The taste was fresh, clean and a terrific pick-me-up after the intense flavours of the meal.

Overall, the value can't be beat: for less than \$40 we had a great, filling meal and were leaving with enough for lunches or a midnight meal for two. Chili Hot Hot offers free delivery within five miles and a lunch buffet I'll definitely try anytime I'm downtown at noon. Drop off your leftovers in the car and you're ready for your evening to begin in the heart of downtown. ☺

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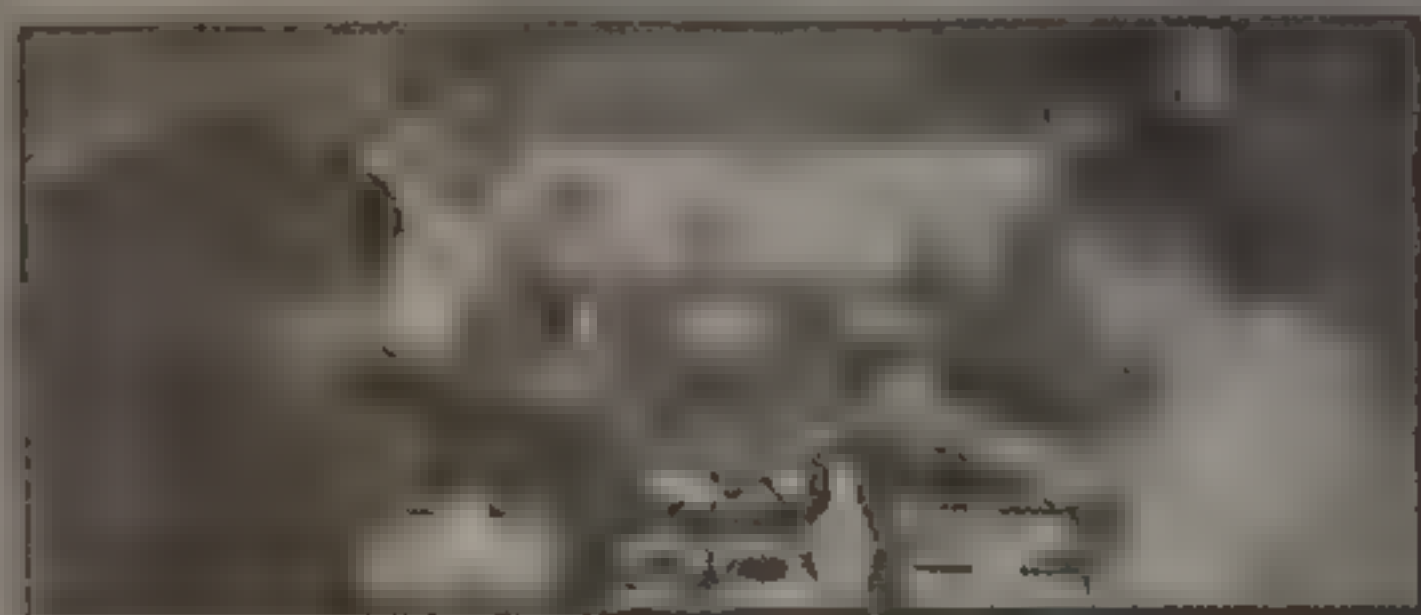
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L'Azia's dining area is large and open, accented by an exposed kitchen, a trio of booths in the middle of the space surrounding a strange, orange-and-red glass sculpture, and a few impressive columns covered entirely in polished black river rocks, all lending the space a contemporary and professional atmosphere. And they've got a giant menu—with 12 appetizers, 14 light entrées and 24 full meals (ranging from authentic Asian to steaks and burgers) to wade through, the selection is both impressive and daunting. My girlfriend went with the Mediterranean free-range chicken breast served with potato aromatica, sautéed seasonal vegetables and a Madeira red wine sauce (\$14.95) while I opted for the meaty-sounding Spanish paella with chicken, shrimp, chorizo sausage, mussels and red peppers on saffron rice (\$15.95). After a disappointingly average calamari appetizer, all mediocrity was quickly forgotten upon the arrival of our main course. My girlfriend's Mediterranean chicken was a big hit, beautifully spiced and roasted and complemented by a eye-pleasing arrangement of flavoured potatoes, string beans and a rich wine and—I'm guessing—cranberry reduction. But I emerged with the best meal of the evening in my Spanish paella, a heaping mountain of pungent saffron rice topped with huge, plump shrimp and surrounded with mussels, chicken and chorizo. Seriously, I don't think I've ever had a comparable paella anywhere else; the rice was amazingly spicy and delicious, and there was so much juicy seafood and tender meat that even I ended up not being able to finish the whole thing. Needless to say, dessert wasn't an option, although I was incredibly tempted by their (again, insanely large) selection which included a fantastic-sounding chocolate-and-banana croissant bread pudding that I'll have to come back to that when I decide I want to get really fat again. **Average Price: \$\$\$** (Reviewed 07/15/04)

THE PUBLIK

4208 Calgary Trail South • 485-1749

Despite their quasi-Soviet decor, the Publik is anything but a bauhausian "restaurant of the people." After all, the Soviet Union didn't have all those flat-screen TVs. With its central drink serving island and darker lighting, it feels like a lounge, but maintains a nice, open feel thanks to the vaulted ceiling. The Publik's real Achilles heel is the size of its menu, which sacrifices variety in favour of a smaller menu of contemporary food that maintains a balance between Asian fusion snacks and the sort of upscale pub food that could likely be found next door at Earl's. While we were tempted by the

Tagarashi Tuna—"Japanese chili encrusted albacore tuna served with Asian mango relish," according to the menu—and the Wok-Seared Calamari, we decided to go with the Three Little Kahunas (\$6.50) and the Ponzu Won Tons (\$8.50). From their unfortunately small selection of sandwiches and flatbreads, I chose the BBQ pulled pork sandwich (\$10), complete with a grainy mustard coleslaw, while my dining companion went with the less adventurous BBQ chicken clubhouse (\$10). The Kahunas were three tiny burgers—cute, easy to hold in your hand and absolutely tasty bar food. A lightly toasted bun, what tasted like a spread of chipotle mayo and a tiny pickle slice made these a great opener. The Ponzu was a little disappointing, as the won tons had become almost too soggy from sitting in their cilantro-heavy soy-citrus sauce, but my companion enjoyed the little noodle-wrapped chicken chunks. My pulled pork sandwich didn't disappoint, though. The pork wasn't chewy, but was drenched in a quaintly spicy BBQ sauce that contrasted nicely with the mustardy crunch of the slaw. As for the quality of the clubhouse, my unfortunately less-than-verbose companion commented that it was "sufficiently bacony," with plentiful chicken that was "nice and tangy" and a spread of roasted garlic mayo that was "a nice touch." **Average Price: \$\$** (Reviewed 07/08/04)

SPAGO

12433-97 St • 479-0328

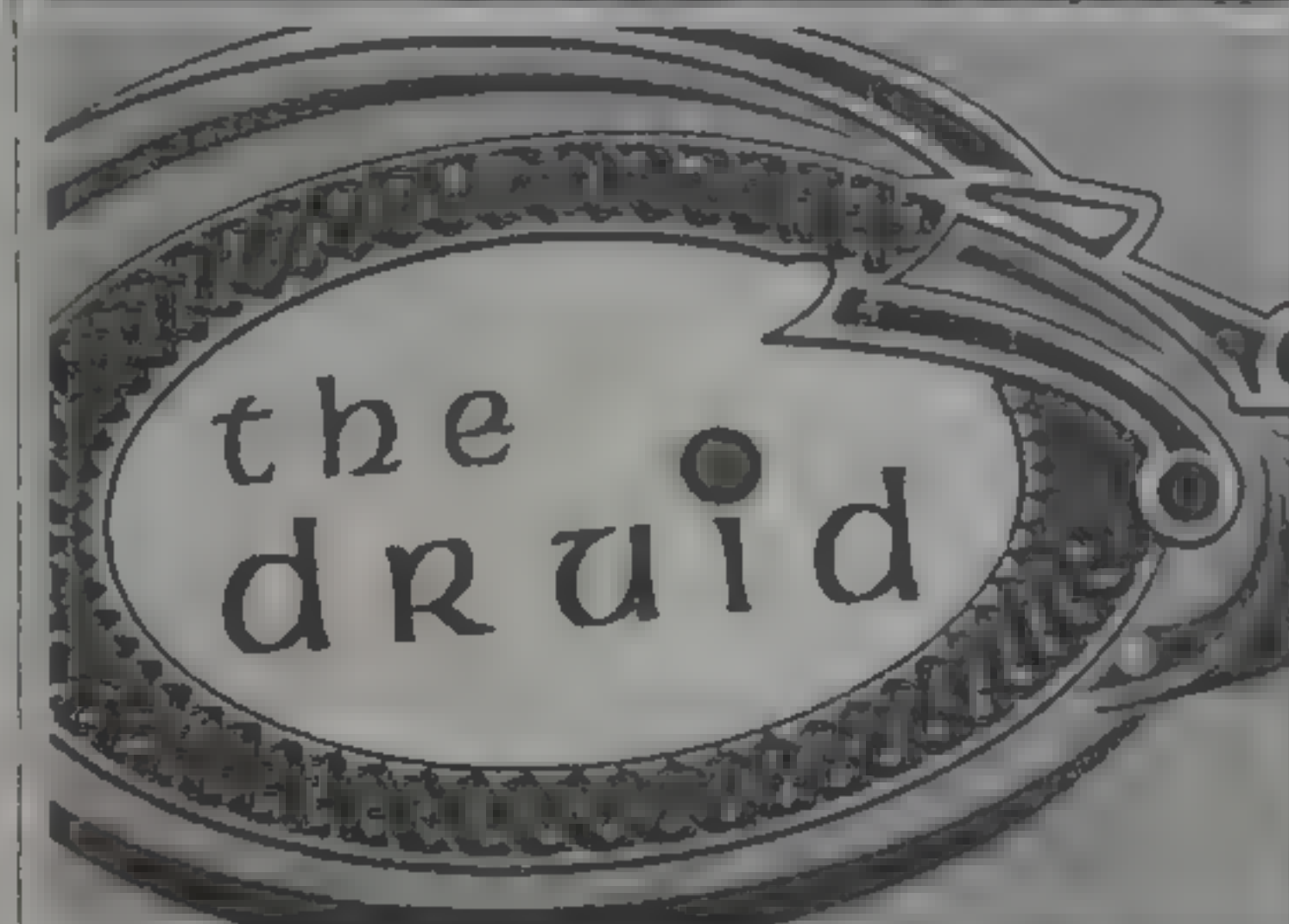
Spago is a family-run establishment, and it shows. The service was quick, friendly and chatty, with a very neighbourly vibe that extended over the course of the evening as obvious regulars, and obvious friends and family of the proprietors, slowly semi-filled the place with birthday parties and greetings. Rolled eyes, jokes over dropped wine-jugs, mock-grumpy banter... what Spago lacks in the affectations and professional unctuousness one

might expect from a semi-pricey restaurant they make up for in eagerness, earnestness and friendliness. But friendliness doesn't make it to the plate, and unfortunately Spago needs just a dash more care and attention in the kitchen before it can honestly justify their mid-teens-to-low-twenties prices. Take the baked Camembert appetizer. The cheese was well-prepared, a straightforward ball nicely browned, perfectly golden and presented with a desultory scattering of slightly stale Stoned Wheat Thins (has anybody ever had a fresh Stoned Wheat Thin?) and a raspberry sauce like runny Smuckers. The quails, too, were fundamentally well-prepared but rendered unmemorable by their white wine/butter/garlic sauce, a generic liquid which makes frequent appearances throughout the menu. An unexpected spiciness to the mussels (again in white wine sauce) managed to nudge Spago's appetizer offerings a notch above the stripmall steak-'n'-pizza level. On the entrée front, my dad and I both went for the house special pork 'n' clams. The same wine sauce made its appearance once more, this time as the moistening element in a deep earthenware plate in which big pork pieces, cubed potatoes, clams and mussels have been baked and served. Hot and hearty, tasty but totally unchallenging—a literal meat-and-potatoes dish which Dad loved and which left me agreeably full, but kind of bored and disappointed; the zones of the dish not washed by the sauce were too dry, the moist bits tasted more or less the way the quails and mussels had. I didn't get a chance to sample the Steak à Spago, another house special (pan-fried steak topped with egg) but my brother devoured it instantly and praised it unstintingly once fork hit plate. Spago's got lots of soul and obvious pride; if they can pull even a little of that out of the atmosphere and put it on the table, they'll be essential dining. **Average Price: \$\$** (Reviewed 07/08/04)

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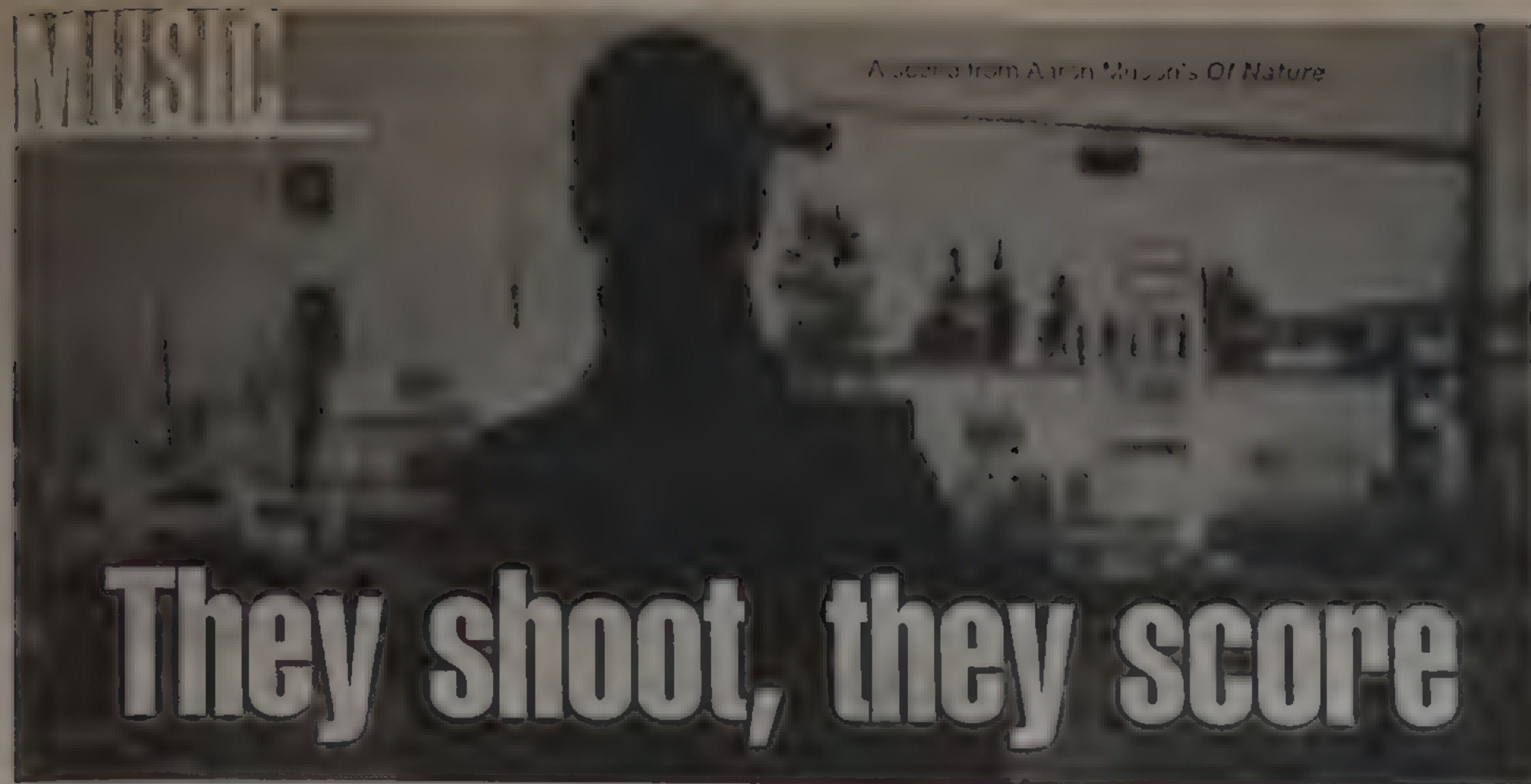
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A scene from Aaron 'Mudon's Of Nature

They shoot, they score

Local musicians provide soundtracks for local filmmakers in Cinematic Sounds

By DAVE JOHNSTON

Movie soundtracks are big business. Name any summer blockbuster and it's likely there's been some sort of *Music From and Inspired By...* disc tied into the marketing machine. But the true art of the score sometimes gets overlooked, as most people don't realize all those notes playing beneath the action onscreen are often saying things about what's going on that the eye can't perceive.

That's the kind of magic that interested local filmmaker Iva Janiga when

she was cutting together her short *La Vie en Rouge*. "I've seen films with dialogue, then without, and I think I've liked them more with music playing," she says. "Put a film on and play music that's totally unrelated, and it can make the film be so different. I remember seeing films for the second time with the actual track and being disappointed. It just wasn't the same."

PREVIEW MULTIMEDIA

Janiga is one of 10 local filmmakers who were approached this past spring by FAVA (the Film and Video Arts Society of Alberta) to participate in Cinematic Sounds. The idea, according to organizer Colleen Langford, was to recreate the era of silent movies, when musicians would provide live accompaniment to the

onscreen images. "We held an open call for submissions, looking for stuff that was visually interesting," Langford explains. "And then we chose bands who we thought might have something to offer."

It's a compelling experiment for both filmmakers and musicians, says Paul Arnusch of the Faunts. Along with the James T. Kirks, Shawn Pinchbeck (who has his own film, *Man+Mouse+Meat*, in the programme) and Vancouverites Black Rice, the Faunts were given an opportunity to choose which of the submitted films they wanted to work with, which led to weeks of scoring and an eventual live performance at New City on Friday night. "It's sort of the Faunts' style to create mood and texture, and that's a lot of what scoring's all

SEE PAGE 20

They believe in Yesterday

Yesterday Was Everything festival is about unity, not grief

By PHIL DUPERRON

It's been nearly three years since Jordan Wodehouse and Daniel Langlois, two members of Edmonton based hardcore band Compromise, were killed by a drunk driver on a lonely stretch of Alabama highway. But for their friends and surviving band members Ryan Kittlitz, Braden Sustrik and Jesse Zaraska, it's as if it happened yesterday.

To celebrate their tragically short lives and what they brought to the scene with their passion and playing, the third Yesterday Was Everything music festival will be held this weekend. This year, the committee in charge of organizing the event wants to take the focus off the accident and instead highlight the music and help foster unity within Edmonton's often fractured underground scene. The show will also raise funds for Mothers Against Drunk Driving.

Billy Wood, who's in charge of getting the word out about the festival, says enough time has been spent reflecting on the loss and now it's time

to move on. He says the scene has become stronger as many local musicians put pen to paper and explored the tragedy with the blazing frenetic music Compromise loved. The festival, which features bands from across the country and the musical spectrum, is about bringing people together to overcome their differences. "It shows a real unity and a coming together, which is what I think the boys would have wanted," Wood says. "I find this

PREVIEW FESTIVAL

festival is a way to get everyone together without the petty fights, the arguments or the picking on each other. It's all about the music."

Wood's own band, Vying for Solace, will make its debut at the gig; it features two former members of Compromise, Levi Zaraska and Ben Prosser, who weren't involved in the crash but still carry its legacy in their hearts. At Zaraska's request, lead singer Wood used lyrics written but never performed by Wodehouse to created a new song, "The Three Dot System." It's a reference to the ellipsis, a punctuation mark indicating words left unsaid. "You must never wait for anything," goes one lyric. "Waiting kills the seeds of content and breeds

these kinds of nights that I would never wish on the foulest of foes."

Braden Sustrik recovered from his injuries and went on to form Sleeping Girl, who are set to release their first disc, *For You*, at the show. The band has been laying low lately while they finished off the album, but wouldn't miss this gig for anything. Sustrik says the success of the festival, which has grown every year, mirrors the rise of hardcore music, and suggests that the accident at least did some good by shining light on it during its infancy. "I think it kind of opened everyone in Edmonton's eyes," he says. "Hardcore music in general, from that point 'til now, has increased in popularity and become a little more mainstream. It's grown a lot."

YESTERDAY WAS EVERYTHING MUSIC FESTIVAL

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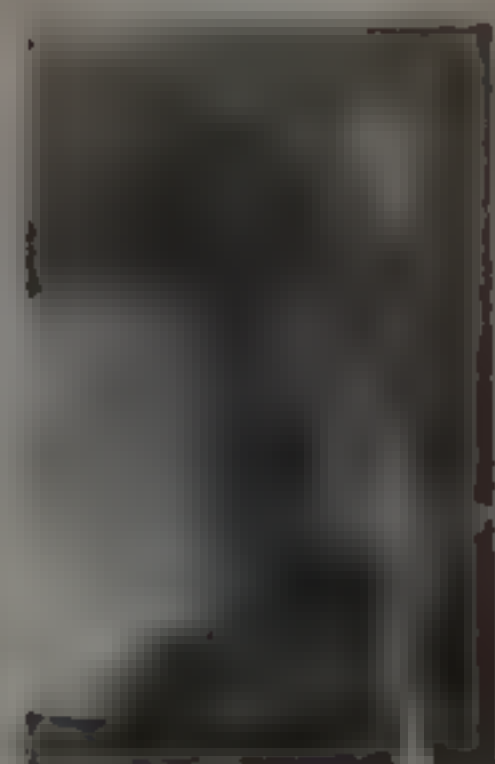


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MUSIC



music notes

BY PHIL DUPERRON
AND JERED STUFFCO

**Paul isn't here;
Chris sucks at puns**

Black Rice • at Cinematic Sounds with the Faunts, James T. Kirks and Shawn Pinchbeck • **New City** • **Fri, July 30** On Halloween a couple of years ago, Black Rice drummer Julie Steemson and a few friends checked out the silent vampire flick *Nosferatu* down at Vancouver's Orpheum The-

atre. Accompanied by the Vancouver Symphony Orchestra, Steemson says the pairing of live music with F.W. Murnau's startling images made for a pretty far out evening. "It was way more intense than sitting in a normal theatre," says Steemson over the phone from the west coast. "You can't replicate that sort of experience in a normal setting."

While it won't exactly be the Vancouver Symphony Orchestra backing ol' Dracula, Edmontonians will have a chance to catch Steemson and her band at a similar event when Black Rice drops in to take part in FAVA's *Cinematic Sounds* event, which pairs the music of independent musicians with the visuals of local filmmakers. "We got to preview some of the films, so it should be pretty interesting," says Steemson. "Even though the focal point is still going to be the films, I think we'll definitely give them a different feel. Hopefully we'll be able to do

them justice."

Passing through town on what Steemson calls a "mini-whirlwind tour," Black Rice are currently on the road supporting the release of a split 12-inch with Calgary's Fake Cops. Even though the record is barely off the press, Steemson says that the band will also be releasing a new LP this fall. Entitled *Contact*, the new LP came together last summer after Black Rice won a Vancouver-area contest that awarded the band some free studio time. Rather than just debunk in an urban studio, though, the band opted to load all their gear and a state of the art RADAR recording system onto their van and make a break for Saltspring Island, home to their top-secret retreat. "It's kind of a secretive spot," explains Steemson. "We call it the Tung Dynasty Imperial Palace. Our friend donated himself and the machine—we've been really lucky to have friends that want to help us out." (JS)

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Toxic... avengers?

Toxin CD release • with Eulogy and Red Fish • Red's • Fri, July 30
Although Toxin got their start six years ago in Rocky Mountain House, their ubiquitous six-legged logo didn't start popping up around town until recently, due mostly to a prolonged break-up period that saw bassist Lex move to Edmonton to take the recording arts program at Grant MacEwan and singer/guitarist Cam Boone was doing time in a Kiss cover band in Red Deer. "That wasn't really happening for me," says Boone. "I really wanted to start Toxin again." So a year-and-a-half ago they rejoined forces and have been going hard ever since.

It took over a year to complete, but their debut EP *Disintegrate* is ready to hit the streets. They recorded it themselves between home and Grant MacEwan before sending it off to Phil Anderson at Powersound for mastering. "He's kinda the man," says Boone. "It came back sounding really, really good." Under the band's radio-friendly hard rock sound lurks deceptively dark lyrics exploring the pain and suffering of the human condition, and in fact, several tunes have already been aired on 100.3 The Bear's *Red White and New* program.

Boone figures after years of decline, live rock is making a steady comeback. Which bodes well for Toxin, who are happy to fill in the niche. "The industry is definitely a lot better now than it was a couple years ago. I remember rock music almost disappeared for a while there, but it seems to be quite a bit better now," he says. "They want it hard, they want it loud and a lot of our newer stuff has a harder edge." (PD)

Popular... rock?

The Populars • followed by DJ Dudeman and Life with a Woodpecker • Sidetrack Café • Sun, Aug. 1 (8 p.m.) Hailing from the sleepy hamlet of Prescott, Ontario, The Populars bring a strange pedigree to their fiercely independent music. The trio first met while playing in various punk bands in northern Alberta before spending several years touring as alt-country rocker Mike Plume's band, until he went solo. The bond created over those years on the road was too strong to sever, so they formed The Populars in 2002. "We just wanted to keep going and it was a perfect opportunity to play our own music," says singer/guitarist Dave Klym. "Not that we didn't really enjoy Mike's music and believe in it, but this is coming from us and it's more back to our roots. A little heavier and a little more in-your-face attitude. Y'know, rockin' shit."

Refusing to fit into the tight money-making package the major labels expect of their artists, The Populars have been going it alone. Although this often means playing to half-filled rooms on a shoestring budget, it allows them to follow their hearts playing honest music. That's not saying they have no interest in bigger and better things, it just has to be on their terms. "We don't want to be what [the majors] are molding anyway. Those are the ones who have a

quick rise and then fall flat on their asses," says Klym. Instead of chasing after the quick fix, The Populars would rather follow the trail blazed by successful indie artists like Fugazi.

"They just stuck to their guns and did whatever the hell they wanted and ignored everything else. I don't think anyone wanted to touch them at the beginning and I don't think they really cared. It took a little bit of time, but Jeez, now wherever they go they do very well and make amazing art. That's all we really want to do is make good art," he says.

While the industry continues to flounder, Klym looks back fondly at a time when bands like the Clash sang about more than just fluff. "They had something to say and this is what I believe is missing in the music right now. You can find it, but you have to look hard, and I think it's going to resurface again," he says. "You can feel it; it's just that time. So I'm not concerned about the industry 'cause it's a boom and bust thing and it's getting ready to bust right now. Hopefully our band and other people who like good music can benefit from that." (PD)

Welcome back... Mittens?

I am Damo Suzuki Kick Off • with DJ's Mittens and Bob Crane and Shout Out Out Out Out • Victory Lounge (10030-102 St., downstairs) • Wed, Aug 4 Scenesters all over the city shed a tear a few weeks ago when local disc jockeys and record connoisseurs Bob Crane (aka Chris Shapka) and Mittens (aka Brianna

Erban) ended their long running, Friday night DJ spot at Savoy. Indeed, over its two-year span, the night proved to be the ultimate drop in centre for like-minded folks with an ear for classic post-punk, experimental rock and pretty much whatever the hell else the duo felt like playing. Cry those eyes, though, kiddies, because Mittens and Bob Crane are back with some new digs and a brand new weekly jam to call their very own. Dubbed *I am Damo Suzuki* and launching this Wednesday, the night will be any record fetishist's wet dream, with more obscure-rock than you can shake a Can T-shirt at and a booming sound system to get the job done properly.

"Because we're both record nerds, our approach is to try and get people into a lot of stuff that they may never have heard before," says Shapka from his post at Blackbyrd Myoosik. He also says that the new location will allow the pair to stretch their DJing legs a little more. "We're going to be catering to a different crowd than our Friday nights, because it's not just a bar on Whyte anymore," he says. "This is a specialty night. The people that are going to come down to this night are going to be down here for the music."

Beyond the usual DJ night, Shapka also says that the night will also focus on live music as much as possible. Local dance-rock weirdos Shout Out Out Out Out will kicking it at the launch party, and Shapka says that he's got a few more tricks up his sleeve planned for the next few months. Who exactly? I guess we'll have to wait and see. (JS)



White Cowbell Oklahoma • the Sidetrack • Sat, June 24 • reVUE Always just one step ahead of the law, the musical miscreants in White Cowbell Oklahoma rumbled into town last week like a nine-man wrecking crew. The sparks flew and the whiskey flowed as they pounded out their hilarious brand of Southern (Ontario) rock. When these black-jawed yokels invite you to "Put The South in Your Mouth," you'd be wise to pucker up and take it—and mind the teeth or Hollis and the rest might just knock 'em out for ya. Although it took some strong coaxing to find two willing tasses to hold his guitar, Clem treated the crowd to some hot slide guitar moves involving placing the most sensitive part of his anatomy in a shot glass and bucking and thrusting with his instrument like it was a fluffy young sheep. Now that's rock 'n' freakin' roll. (PD)



NEW CITY

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FRIDAY JULY 30
CINEMATIC SOUNDS
- LOCAL ART HEROES SCORE FAVA FILMS -
THE FAUNTS
BLACK RICE
SHAWN PINCHBECK
JAMES T KIRKS




Friday July 30th

SUNDAY AUG. 1ST
Yesterday Was Everything Festival
ALL AGES
MISERY SIGNALS BURY YOUR DEAD
THE FULLBLAST FORDIRELIFESAKE
ALMIGHTY PUNCHDRUNK DRIVE BY PUNCH
SAVANNAH THE OPERATORS
THE WOLFNOTE SLEEPING GIRL RUN WITH THE HUNTED
NIKOLA TESLA LIFE AT LAST A JAVELIN REIGN FAR FROM RUIN
LINES DRAWN

Friday Aug. 6
RIPCORDZ
HOMEWREKERS
PANIK ATTAK

Fri. Aug. 13th
THE FRANKLINS CD RELEASE
PASTY WHITES CD RELEASE
THE BLAME IT'S
LONDON DISTURBANCE FORCE



Friday Aug. 20
GATE CD RELEASE
CHE CHAPTER 127
TEXAS BLOOD MONEY

FRIDAY AUG 27
REMOVAL
MARRIED TO MUSIC

TUESDAY AUGUST 31
Ninja Tune, Lex Records, FROSH & New City present
SIXTOO (LIVE - Performing with P-LOVE and Matt Kelly)
DISIGNIFY

WED SEPT. 1
RADIO BERLIN
BLACK MOUNTAIN
W/ GUESTS

Fri Sep 3 Jerry Jerry + guests
Fri Sep 10 George Hushes + guests
Fri Sep 24 TOASTERS
Big D And The Kids Table
The Afterbeat

Megatunes

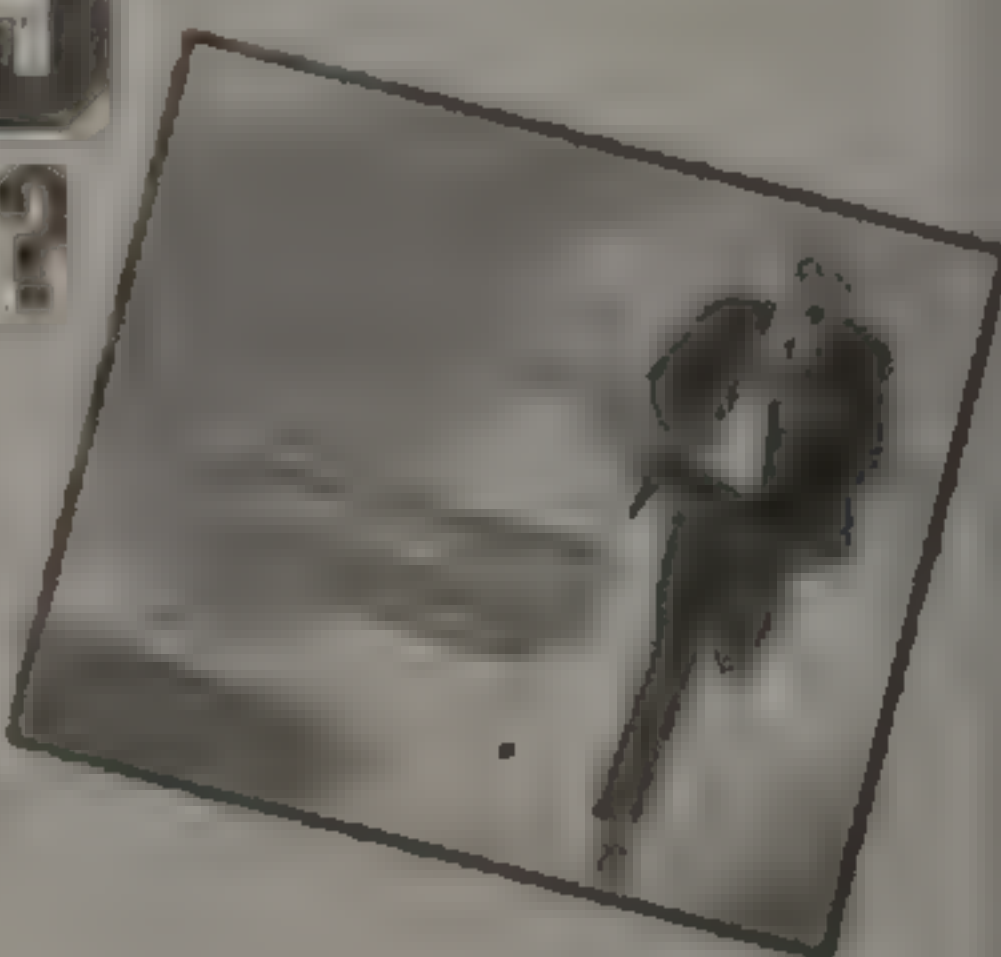
Your Music Destination

FOR THE WEEK ENDING JULY 29, 2004

1. Wilco - A Ghost Is Born (nonesuch)
2. Beastie Boys - To the 5 Boroughs (emi)
3. The Cure-The Cure (geffen)
4. J.J. Cale -To Tulsa and Back (sanctuary)
5. The Hives - Tyrannosaurus Hives (universal)
6. Bad Religion -The Empire Strikes First (epitaph)
7. Sparta - Porcelain (Geffen)
8. Modest Mouse - Good news for people who love bad news (epic)
9. Eric Bibb - Friends (telarc)
10. Ruthie Foster - Stages (blue corn)
11. Tiger Army-3 : Ghost Tiger's Rise (hellcat)
12. !!!-Louden up now (touch and go)
13. The Operators 780 - The Operators 780 (longshot)
14. Misery Signals - Of Malice and the Magnum Heart (ferret)
15. Killers-Hot Fuss (island)
16. Atreyu - The Curse (victory)
17. Polyphonic Spree-Together We're Heavy (hollywood)
18. A.C. Newman -The Slow Wonder (blue curtain)
19. Toots and the Maytals -True Love (v2)
20. Hayden - Elk Lake Serenade (hardwood)
21. Various-Punk-O-Rama Vol.9 (epitaph)
22. Michael Franti - Songs From The Front Porch (boo boo wax)
23. The Roots - The Tipping Point (okplayer)
24. Royal City-Little heart's ease (three gut)
25. Sonic Youth - Sonic Nurse (geffen)
26. Tragically Hip - In between evolution (universal)
27. Loretta Lynn -Van Lear Rose (interscope)
28. The Bills - Let Em Run (borealis)
29. Antibalas - Who Is This America? (ropeadope)
30. Cunninlynguists - Southernunderground (freshchest)

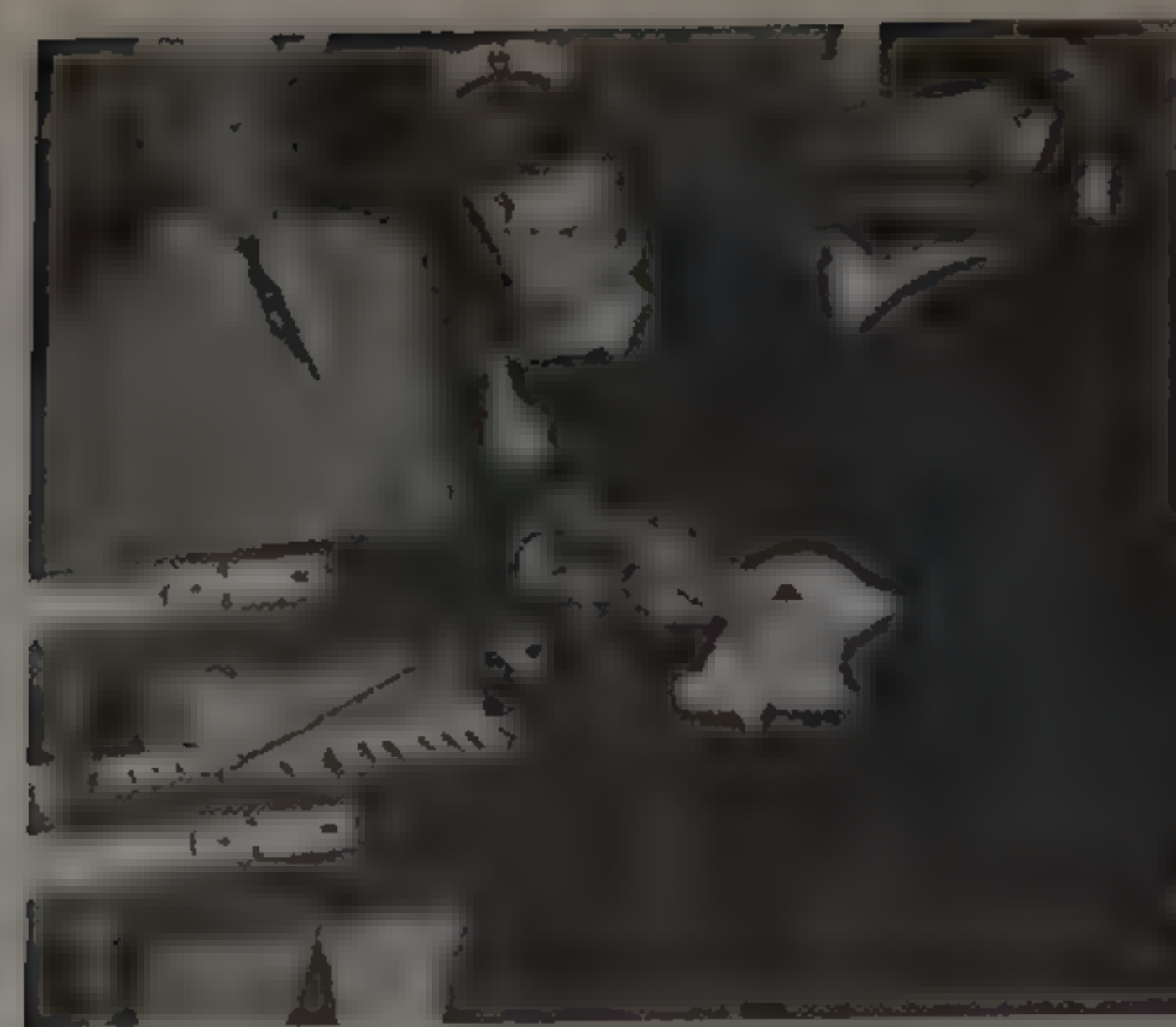
ANTIBALAS WHO IS THIS AMERICA?

The Brooklyn-based Antibalas Afrobeat Orchestra continues to bring the noise with their new album called *Who Is This America?* It made me think and then it made me dance around uncontrollably, pulling my pants down and then pulling them up again. This is deep funk Afrobeat with horns guitars and a 14 piece orchestra. Pretty much what the world needs right about now.



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MUSIC WEEKLY

YOUR GUIDE TO LIVE MUSIC IN EDMONTON

Fax your free listings to 426-2889 or e-mail them to Glenys at listings@vancouverweekly.com. Deadline is Friday at 3pm

THU LIVE MUSIC

ATLANTIC TRAP AND GILL Ben Rose

BACKSTAGE TAP AND GRILL Thursday night jam hosted by Terry Singh; 8pm-1am; no cover

BLUES ON WHYTE Sam Cockrell

CASINO (YELLOWHEAD) Party of Four (pop/country)

CHANCE RESTAURANT Andrew Glover Trio; 4-7pm

COOK COUNTY SALOON Battle of the Bands final; 9:30pm; no cover

DRUID Wynter Thursdays open stage

DUSTER'S PUB Jam hosted by Brian Petch

EASTQUOND CAFE AND SAKE BAR Jazz jam session: hosted by Morgan McKee (piano), Geoff Davison (bass), Guillermo Valle (drums), and Blake Kinley (Saxophones); 8-11pm; no cover

FOUR ROOMS Mike Rudd

J AND R BAR AND GRILL Open stage with the Poster Boys (pop/rock/blues); 8:30pm-12:30am

KLONDIKE DAYS Aaron Lines

ROOST Ladonna's birthday and farewell show; open stage

SEEDY'S Twin Fangs, 7 and 7 Is

SHERLOCK HOLMES (CAPILANO) Richard Blais

SHERLOCK HOLMES (DOWNTOWN) Jimmy Whiffen

SHERLOCK HOLMES (WEM) Tony Dizon

SIDETRACK CAFE Juan Carranza, Emaline Delapaix; \$12 (door); 8pm

URBAN LOUNGE Tailspin; no cover

BLUES ON WHYTE Sam Cockrell

BONANZA PARK Aaron Jake Goodwin and Fast Lane; 5pm

CASINO (EDMONTON) Ramblers (pop/country)

CASINO (YELLOWHEAD) Party of Four (pop/country)

CHANCE RESTAURANT Andrew Glover Trio; 4-7pm

FOUR ROOMS Mike Rudd

JEFFREY'S CAFE AND WINE BAR The Tuxedo Junkies; 7:30pm; \$5

J.J.'S Tony's open stage jam

KINGSKNIGHT PUB Powerhouse

KLONDIKE DAYS Barrage

L.B.'S COUNTRY PUB The Hoffman-Brown Band (pop/rock); 9pm-2am

LEGENDS PUB Mr. Lucky; 9:30pm-2am; no cover

MELTING POT Leo.fx (didgeridoo, theremin, hand drums, bass, beats)

FILTHY McNASTY'S PUB Rock Bingo: with DJ S.W.A.G.

GAS PUMP Ladies Nite: Top 40/dance with DJ Christian

GUILTY MARTINI DJ Jeff

LONGRIDERS Hot Latin Nights; free dance lessons 8-9:30pm

NEW CITY LIKWID LOUNGE Rub-A-Dub Thursday: rock-steady, dub reggae with DJ Jeebus and the Operation Redication Sound System

NEW CITY SUBURBS Progress: electro/new wave with DJ Miss Mannered and guests

RATTLESNAKE SALOON DJ Butter

RENDEZVOUS Metal Night: with DJ McNasty

THE ROOST Rotating shows: Ladonna's Review, Sticky's open stage and the Weakest Link game with DJ Jazzy second and last Thursday; \$1 (member)/\$4 (non-member)

SAVOY Funk and downtempo with Ben Jamin

SEEDY'S DJ night

SIDETRACK CAFE Night Watch: with Russell Gragg

VELVET LOUNGE Urban Substance: hip hop/R&B end of exams jam with Spincycle, Invoiceable, J-Money, Sean B

VICTORY LOUNGE NRMLS WLCM, disco-punk and hip-hop with DJ Nik 7 and guests

YOUR APARTMENT Jammers: open stage hosted by Katieo; 8pm

FRI LIVE MUSIC

A STARS Upper Room: Dudley Dawson, The Johnsons, Mooseknuckle **Main Room:** Fresh Beat: Dusty Grooves, Johnny Five, Quinn the Eskimos and Villain

ATLANTIC TRAP AND GILL Ben Rose

THE BEACH HOUSE Juan Carranza (flamenco guitar), Juan Miguel Medina Flores (cajon, darbouka, djembe), Paul Mattsson (bass), Rae Bowhay (flamenco dance); 8:30pm; reservation only

BLUES ON WHYTE Sam Cockrell

BONANZA PARK Aaron Jake Goodwin and Fast Lane; 5pm

CASINO (EDMONTON) Ramblers (pop/country)

CASINO (YELLOWHEAD) Party of Four (pop/country)

CHANCE RESTAURANT Andrew Glover Trio; 4-7pm

FOUR ROOMS Mike Rudd

JEFFREY'S CAFE AND WINE BAR The Tuxedo Junkies; 7:30pm; \$5

J.J.'S Tony's open stage jam

KINGSKNIGHT PUB Powerhouse

KLONDIKE DAYS Barrage

L.B.'S COUNTRY PUB The Hoffman-Brown Band (pop/rock); 9pm-2am

LEGENDS PUB Mr. Lucky; 9:30pm-2am; no cover

MELTING POT Leo.fx (didgeridoo, theremin, hand drums, bass, beats)

RATTLESNAKE SALOON DJ Butter

NEW CITY LIKWID LOUNGE Cinematic Sounds: The Faunts, Black Rice, Shawn Pinchbeck, James T Kirks

PEPPER'S SIN

RED'S Toxin (CD release party), Eulogy, Red Fish; 8pm (door), 10pm (show); \$4

SEEDY'S Down East Day, Away From Here

SHERLOCK HOLMES (CAPILANO) Richard Blais

SHERLOCK HOLMES (DOWNTOWN) Jimmy Whiffen

SHERLOCK HOLMES (WEM) Tony Dizon

SIDETRACK CAFE A.C. Newman, This Civil Twilight, The Neins; 8pm; \$9 (adv)/\$12 (door)

URBAN LOUNGE Tailspin; \$5

ZENARI'S Peter Belec Trio

THE ARMOURY Top 40/dance

BILLY BOB'S LOUNGE Big Mouth Entertainment

BOOTS Retro Disco: retro dance

BUDDY'S NIGHTCLUB Top 40 with DJ Arrowchaser

CAFE SELECT Funk and downtempo with DJs Tryptomene and Slacks

CAVENDISH NIGHTCLUB Urban with Black Empera, Invoiceable, Q.B. and guests

COWBOYS Ladies Night: top 40

CRISTAL LOUNGE Animal: industrial noise, neo-classical with Verlaag and Xerxes

DANTE'S WORLD PUB Powerhouse Fridays: dance and retro with Zack and Johnny Staub (Power 92);

Upstairs in the Skylounge: soulful house with Ryan Wade and guests; over 23; dress code

DECADANCE Vital Fridays: Drum 'n' bass breakbeat with Degree, Phatcat, Dsnow and guests

DONNA Silk: house with Winston Roberts and guests

ELEPHANT AND CASTLE ON WHYTE DJ Headspin Live

ESCAPE ULTRA LOUNGE Freedom Fridays: house, Euro house, club anthems with The Peoples DJ

FILTHY McNASTY'S Shake Yo' Ass: with DJ Serial K

THE FOX Top 40 retro dance music

GAS PUMP Top 40/dance with DJ Christian

GUILTY MARTINI DJ Jeff

HALO Mod Club: Indie rock, new wave, '60s soul, Britpop with DJs Blue Jay and Travy D

IRON HORSE Urban Dance Party with DJ Loose Cannon

THE JOINT Fresh Fridays: Urban by Urban Metropolis Sound Crew

NEWCASTLE PUB AND GRILL DJ Shawn Z

ORLANDO'S II PUB AND GRILL Music with DJ V; 9pm

STARS NIGHTCLUB Fresh Beat: Dusty Grooves, Johnny, Quinn the Eskimo and Villain

RATTLESNAKE SALOON DJ Butter

THE ROOST Upstairs: Euro Blitz: best new European music with DJ Outtawak, DJ Jazzy and male stripper;

Downstairs: female stripper; \$4 (member)/\$6 (non-member)

ROXY ON WHYTE Babylon Fridays: retro/R&B/dance with DJ Extreme

SIDETRACK CAFE The Jay and Jay Show: with Jay Hannley and Smilin' Jay Willis

THE STANDARD Triple X Fridays: top 40/dance

STONEHOUSE PUB Alternative, house, hip hop, top 40 with DJ Rage and DJ Weezle; 9pm

SUGARBOWL Listen: ambient/IDM/electronic by Ariel and Roel

VICTORY LOUNGE Vindictive Metal Fridays

YOUR APARTMENT House with DJ Tomek

SAT LIVE MUSIC

A STARS Upper Room: The Langcasters, Ejaculators, Panick Attack **Main Room:** Fesh Beat: Dusty Grooves, Johnny Five, Quinn the Eskimo and Villain

ATLANTIC TRAP AND GILL Ben Rose

BLACK OCE FREEHOUSE Hair of the Dog: The Anglers; 4-6pm; no cover

BLIND PIG PUB AND GRILL Open Stage; 3-9:30pm

BLUES ON WHYTE Sam Cockrell

BUD'S LOUNGE Open jam with Lorne Burnstick; 7:30-11:30pm

CASINO (EDMONTON) Ramblers (pop/country)

CASINO (YELLOWHEAD) Party of Four (pop/country)

DRUID Harpdog Brown and the Bloodhounds; 4-7pm

FOUR ROOMS Mike Rudd

GOLDEN HERBERT MINISTRIES CHURCH Sam's Gospel Coffee House: hosted by Phullif; free

J.J.'S The Travezty, Section 8 (rock)

KLONDIKE DAYS Barrage

L.B.'S COUNTRY PUB The Hoffman-Brown Band (pop/rock); 9pm-2am

LEGENDS PUB Mr. Lucky; 9:30pm-2am; no cover

MELTING POT Leo.fx (didgeridoo, theremin, hand drums, bass, beats)

O'BYRNE'S Chris Wynters and Scott Peters; 3-6pm

PEPPER'S SIN

RED'S Warning Signs, The Jeffersons, Samuel and the Black Shaman Shawman; 8pm (door), 9pm (show); \$4

RENDEZVOUS Tnpwire, iDrop, Cellar Door; benefit show for

rootededmonton.com

SEEDY'S Down for the Count, Fuscina, Old Seed

SHERLOCK HOLMES (CAPILANO) Richard Blais

SHERLOCK HOLMES (DOWNTOWN) Jimmy Whiffen

SHERLOCK HOLMES (WEM) Tony Dizon

SIDETRACK CAFE Corb Lund Band, Cordoba and the May Kings; 8pm; \$12 (adv)/\$15 (door); tickets available at Blackbyrd, Freecloud, Megatunes, Listen, Sidetrack

URBAN LOUNGE Tailspin; \$5

DJS

THE ARMOURY Top 40, dance

BACKROOM VODKA BAR Flava: hip hop with Shortround and Echo

BILLY BOB'S LOUNGE Big Mouth Entertainment

BLACK OCE FREEHOUSE Brendan's Sausage Party: obscure indie rock with DJ Bailhog

BOOTS Flashback Saturdays: retro dance, house with Derrick

BUDY'S NIGHTCLUB Animal: dance with DJ Arrowchaser

CRISTAL LOUNGE Urban with Phat Kat (Toronto), DJ Shocks-Sean, Invoiceable Bomb Squad and guests

DANTE'S WORLD PUB R&B, dance, and retro with Frank the Tank; **Upstairs in the Skylounge:** soulful house; over 23; dress code

DECADANCE Soul Heaven. house with Tripswitch, Sweetz T-Bass, Alvaro, Femme Funk Rezidnt Funk

DONNA Deep lounge house with Sam Pillar, Bryan Beca and guests

ELEPHANT AND CASTLE ON WHYTE DJ Headspin Live

ESCAPE ULTRA LOUNGE Evolution Saturdays: house, retro dance

FILTHY McNASTY'S Shake Yo' Ass: with DJ D-Lusion

THE FOX Top 40 retro dance music

GAS PUMP Top 40/dance with DJ Christian

GUILTY MARTINI Housegroove with DJ Sunny

IRON HORSE Urban dance party with DJ 420

THE JOINT Get a Nightlife top 40/dance/urban

MANHATTAN CLUB Sinful Saturdays: top 40/dance

NEWCASTLE PUB AND GRILL DJ Shawn Z

NEW CITY SUBURBS Saturdays S.U.C.K.: punk/all pop/dance with Blue Jay and Nikrofeelya

ORLANDO'S II PUB AND GRILL Music with DJ V; 9pm

RATTLESNAKE SALOON DJ Butter

THE ROOST Upstairs: Monthly theme parties with DJ Jazzy; New music with DJ Dan and Mike; **Downstairs:** Retro music; \$4 (member)/\$6 (non-member)

SEE PAGE 35

ROXY ON WHYTE Session
Saturdays: dance/R&B, hip hop
with DJ Extreme

SAVOY Deep house with
Winston Roberts

SIDETRACK CAFÉ Night
Watch: Rock, roots and reggae
with Mick Sleeper

STARS NIGHTCLUB Fresh
Beatz: Dusty Grooves, Johnny
Five, Quinn the Eskimo and
Villain

STONEHOUSE PUB Top 40
with DJ Clay

TONIC AFTER DARK
Uncensored Saturdays: R&B,
hip hop, old school with
Urban Metropolis Sound Crew

TWILIGHT AFTERHOUSE
House/trance with Eric Field,
Travis Mateeson, DJ Kibon,
Amadeus Ruff, Crunchee, Big
Daddy, STX, Jeff Hillis, Gryffin;
18+

VICTORY LOUNGE Covert
Saturdays Kick-Off:
house/techno with DJs David
Stone, Tryptomene and Neal K

V AFTERHOURS
House/trance with Donovan,
Juicy, Ryan Wade, Luke
Morrison, Darcy Klein,
Anthony Donohue, Erin Eden;
18+

YOUR APARTMENT Hip hop,
R&B, old school with JMK and
guests

SUN LIVE MUSIC

BLACK DOG FREEHOUSE
ReClaim Live Alternative Jazz
Sundays: hosted by Rubim de
Toledo (bassist) and guests; no
cover

BLIND PIG PUB AND GRILL
The Rusty Reed Band; 7:30-
11:30pm; no cover

**CARGO AND JAMES TEA
SHOPPE** Open stage with
Bob Robichaud; 7-10pm

ECCO PUB Open jam session
hosted by Imaginary Friend
(blues, roots); 4-8pm

THE FOX Live and Local
Sundays: Las Vegas Crypt
Keepers, Mindshift; 8pm
(door), 9pm-12 (bands); \$3

NEW CITY LIKWID LOUNGE
Yesterday Was Everything
Festival: Misery Signals, Bury
Your Dead, Fordreffthesake,
Fullblast, The Almighty
Punchdrunk, Drive By Punch,
Savannah, Wolfnote, The
Operators, Sleeping Girl, Run
With the Hunted, Nikola Tesla,
Life at Last, A Javelin Reign,
Far From Ruin, Lines Drawn;
all ages event

O'BYRNE'S Joe Bird's Irie jam;
9:30pm

ROSEBOWL Jam with Mike
McDonald; 10pm

SEEDY'S The High Dials, The
Filmstills, Nevillero; 9pm

SIDETRACK CAFÉ Under the
Covers Sundays: Life with a
Woodpecker, The Populars, DJ
Dudeman; 8:30pm; \$6

URBAN LOUNGE Tailspin; \$5

DJS

CALIENTE NIGHTCLUB
Ladies Night: urban with DJ
Invincible

HALO House

MANHATTAN CLUB Industry
Sundays: top 40, dance/R&B

NEW CITY LIKWID LOUNGE
Atmosphere: funk, rare
groove, hip hop with DJ Cool
Curt

THE ROOST Betty Ford
Hangover Clinic Show Beer
Bash: every long weekend
with DJ Jazzy; \$2

SAVOY French Pop: mixed
with Deja DJ

SUGARBOWL Multipurpose:
Eclectic electronic hosted by
Prosper and Eli with guests

MON LIVE MUSIC

L.B.'S PUB Open stage with
Randy Martin; 9pm-2am

**SECOND CUP (CHURCHILL
SQUARE)** Open mic every
Mon with Rob Taylor and Ben
Todd; 7:30-10pm;

SIDETRACK CAFÉ Open
stage Mondays hosted by Ben
Spencer with Gordon

Tentrees; 9pm; no cover

WINSPEAR CENTRE The
Corrs

DJS

DUSTER'S DJ Dan

FILTHY McNASTY'S Metal
Mondays: with DJ S.W.A.G.

O'BYRNE'S Hip Mondays:
Industry night with DJ
Finnegan, live music

TUE LIVE MUSIC

DRUID Open stage with Chris
Wynters

THE FOX Worldbeat jam; no
cover

LEGENDS PUB Open jam
hosted by Gary Thomas

O'BYRNE'S Celtic night with
Shannon Johnson and friends;
9:30pm

PEPPERS Open stage hosted
by the Darryl Meyer Quartet
(R&B, blues, jazz)

SIDETRACK CAFÉ Plaid
Tongued Devils, James Alex
Murdoch Band, Chris Wynters;
8pm; \$8 (door)

URBAN LOUNGE Salsa and
the City: X-Band, 9pm; Salsa
dance lessons, 8pm; \$5 (door)

YOUR APARTMENT Open
stage Tuesdays with the
Hoodoo Gypsy Jasmines, 9pm

DJS

BILLY BOB'S LOUNGE
Karaoke and DJ Tues with Run
Riot Professional Music
Productions

BLACK DOG FREEHOUSE
Viva: with DJ Sean

BUDDY'S NIGHTCLUB Top
40 with DJ Stephan

CALIENTE NIGHTCLUB
Basement Tuesdays: hip
hop/R&B/reggae/dancehall
with Bomb Squad, DJ
Invincible, Q.B.

DECADANCE Too Cool for
Tuesdays: Ambient, Trip hop,
goa and glitch with Galatea,

Bitstream and guests

DUSTER'S DJ "Name a Tune"
Dan

FILTHY McNASTY'S Twisted
Trina: with DJ Whit-Ford

GAS PUMP Karaoke contest
with DJ Gord

NEW CITY LIKWID LOUNGE
Resurrection: industrial/EBM
/electro/goth with Nik
Rofeelya

THE ROOST Hot Butt
Contest: with DJ Janny; 8-mid-
night; \$1 (member)/\$4 (non-
member)

SEEDY'S Tuesday Nights with
DJ Miss Mannered

SIDETRACK CAFÉ Night
Watch: with DJ Whitey
Houston (Lyle Bell)

WED LIVE MUSIC

A STARS Upper Room:
Fresh Beatz: Dusty Grooves,
Johnny Five, Quinn the Eskimo
and Villain **Main Room:**
Tuffhouse: Reno and Mr. "O"

ATLANTIC TRAP AND GILL
Open mic; 8pm

BLACK DOG FREEHOUSE
The Agnostic Mountain
Gospel Choir (Folkfest kick-off
party)

BLIND PIG PUB AND GRILL
Wednesday night jams; 7-
11pm

FESTIVAL PLACE Wednesday
Night Patio Series: Marv
Machura (folk), Le Fuzz
(fiddle, accordion); \$5

**KNOX-METROPOLITAN
UNITED CHURCH** Doyle
Dykes (fingerstyle guitar
workshop); 7pm; \$7

O'BYRNE'S Chris Wynters
and friends; 9:30pm

PLEASANTVIEW HALL
Northern Bluegrass Circle
Music Society bluegrass jam;
7:30pm

**ROSSDALE COMMUNITY
HALL** Little Flower open stage
hosted by Brian Gregg; 8pm

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Friendly; no cover

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40 with DJ Stephan

FILTHY McNASTY'S Mix
Tape Bar Star College Nite:
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GAS PUMP Karaoke contest
with DJ Gord

LE GLOBE DJ Moreno

GUILTY MARTINI DJ Sunny

NEW CITY LIKWID LOUNGE
New City Dolls: Glam, punk,
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THE ROOST Amateur Strip:
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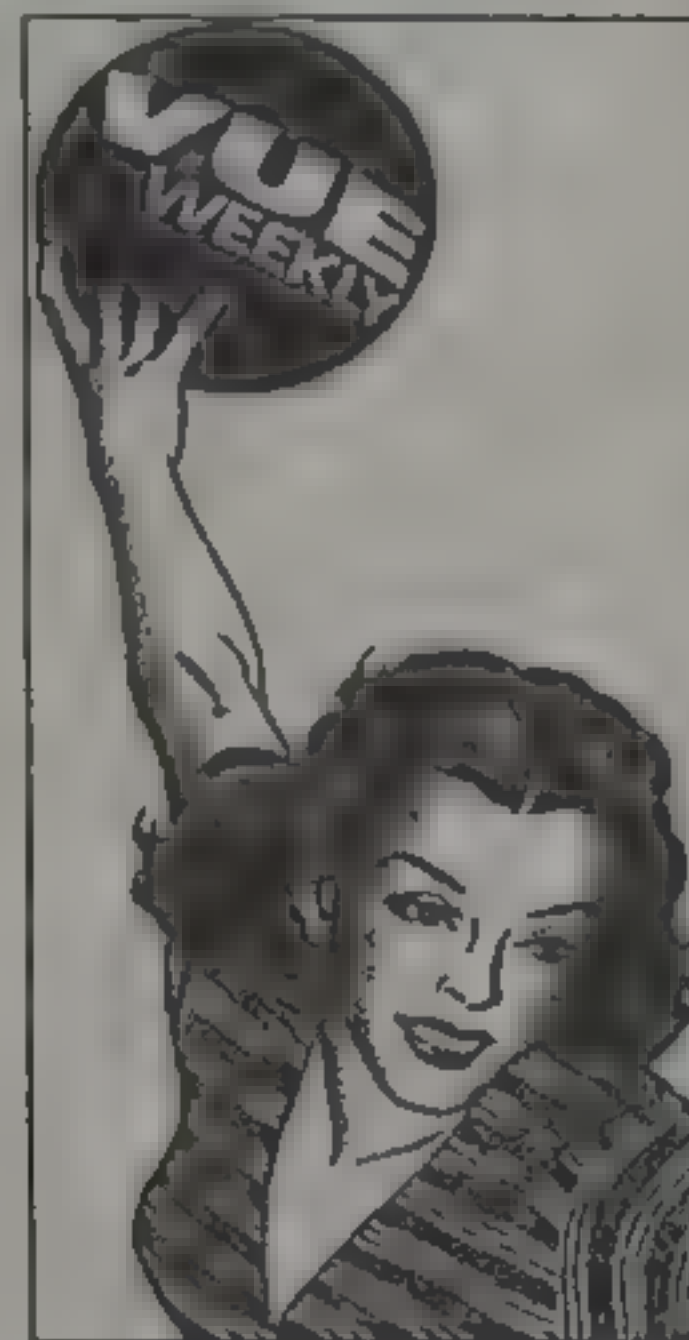
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Bob Crane, Shout Out Out
Out Out (live)

YOUR APARTMENT Big Rock
Indie Rock Night: indie rock
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Hello,

Newman

A.C. Newman ushers New Pornographers fans into a world of Wonder

BY WAYNE ARTHURSON

Carl Newman, leader of critics'-darling indie band the New Pornographers, is a "schlub." At least so says A.C. Newman, the Vancouver solo artist whose new album *The Slow Wonder* is just being released (to amazing critical acclaim, we might add). Of course, if you are in the know—and most of you are, or at least think you are—Carl Newman and A.C. Newman are the same person. Yet, like Superman and Clark Kent, they're two distinct personalities.

"Carl Newman is the Clark Kent of the duo, the mild-mannered ego, while A.C. Newman is the Superman, but he's actually more of an evil thing, more of a twisted genius," he says. "He," of course, is A.C. Newman, because this is not a story on the New Pornographers (although they will be mentioned); this is a story about A.C. Newman, who's promoting his wonderful new album, a disc packed full of pop gems like a roll of SweetTarts, those heart-shaped, sweet and sour candies with the quirky sayings, and his appearance at the Sidetrack this Friday.

Newman (A.C., that is) could have made things easier by releasing

his first solo effort under his more well-known moniker, Carl Newman, but... well, that's showbiz. "I liked the way it sounded actually," he says. "Carl Newman is basically boring, while A.C. Newman sounds more like a pseudonym, even though it is my real name. Plus I think the initials A.C. have a lot of rock history behind it, however obscure. There's AC/DC and AC Temple. And the Newman name—well, there's a ton of people with that. So I figured combining the two, I could give people a name they could relate to. It's familiar, even though it's unfamiliar."

Which is how A.C. Newman felt

PREVIEW ROCK

stepping into the studio to work on his first solo creation outside of the New Pornographers. "I didn't really know what to expect," he says, "because I was basically going into uncharted waters. But it wasn't really that much in the way of gear-switching because on the New Pornographer records I already do a ton of stuff. I do a ton of the guitar and keyboard stuff and sometimes I just map out all the vocal arrangement by myself, so it really wasn't a big switch. It's a question I get asked a lot: 'What's it like to work by yourself and also in a collective democracy?' I always tell them, 'I don't work in a collective democracy.' Everybody knew from the beginning that the New Pornographers was my band, and while on some level it's collaborative, I

want everybody's ideas because it's good to have as many ideas as possible, but when it comes down to it, I'm the guy who decides what goes in."

WHICH NATURALLY PROMPTS the question: what's the difference between a New Pornographers disc and an A.C. Newman one? "The difference this time," Newman says, "is that it's all me. I'm not influenced by anyone on the outside."

As we said earlier, *The Slow Wonder* is an amazing disc, each song a flawlessly crafted pop single, each one a nugget of pop sensibility, easily accessible yet with a touch of sadness. It's no wonder, says Newman, that his songs are like that—great pop tunes coated with sugary melancholy—because that's the kind of music he grew up with. "Growing up in the '70s and the '80s, there'd be these amazing hit songs on the radio and it really hits you when you were a kid," he says. "Like 'Billy Don't Be a Hero,' which was the first song I ever really like when I was a kid. And 'Crocodile Rock'—that's another song. Even 'Seasons in the Sun.' When I think about songs in that period, they all have a strange sadness to them and I think that's had a bad effect on me as a kid. What was it about the mid-'70s that they had these really amazing pop songs but with really downbeat lyrics? I'm only a product of those times." ☐

A.C. NEWMAN

With *This Civil Twilight* and *the Neins* •
Sidetrack Café • Fri, July 30 (8pm)

Cinematic Sounds

Continued from page 15

about," Arnusch explains. "To get going on it, because it's something new to us, using visuals as inspiration, it was a bit of a challenge. If we were to do it again, it would come a lot more naturally."

USING MUSIC IN FILM comes naturally to Dave Luxton. As a charter member of Mollys Reach back in the mid-'90s, Luxton has parlayed his musical chops into a sideline career as visual maestro for the local indie scene, with several music videos and a documentary on

the Green Pepper musicians' hockey league already under his belt. His submission, *Mente Alterada*, was originally scored by his former bandmates Lyle Bell and Sean Rivalin. "The big art in film and composing is having the composers on the same vibe as you're trying to get across," Luxton explains. "That's where the magic happens. In my case, I just tell the musicians what I'm thinking, where the highs and lows are, and I let 'em have at 'er."

In the case of Cinematic Sounds, the filmmakers have no idea what the bands have in store. In some cases, they don't even know who's providing the soundtrack to their work. "I'm really looking forward to

what it's going to sound like—I'm really excited," Janiga says.

"I don't know what to expect," echoes Luxton. "It's [the musicians'] balls on the line, more than mine. Mine's a done deal."

As for Arnusch, he hopes Cinematic Sounds will lead to new collaborations between two local indie art scenes. "If this show acts as a foot in the door," he says, "I think we'd all be really happy." ☐

CINEMATIC SOUNDS

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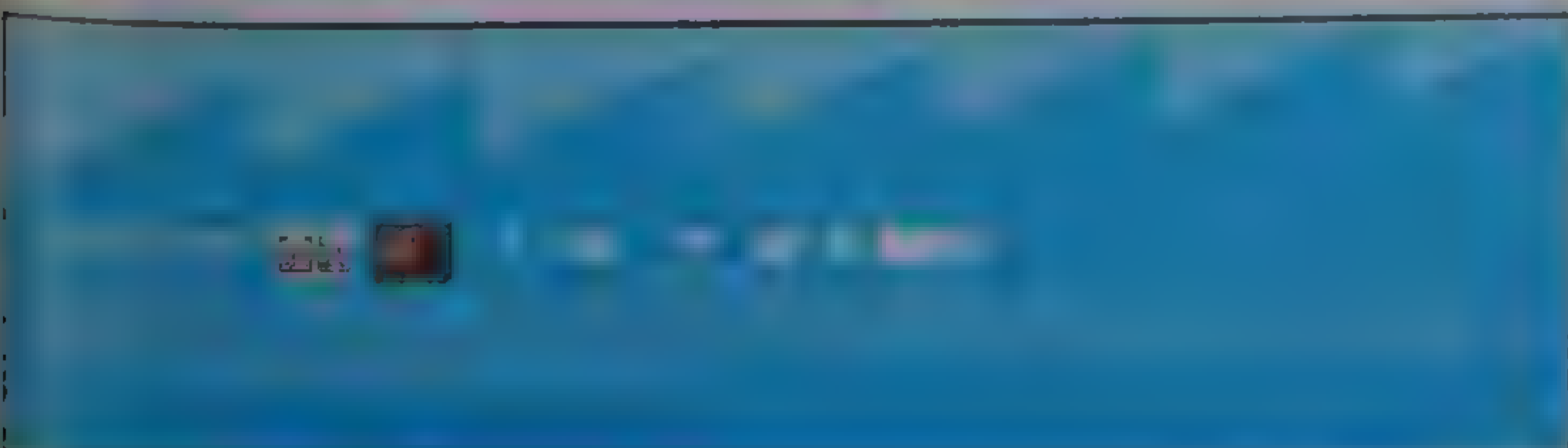


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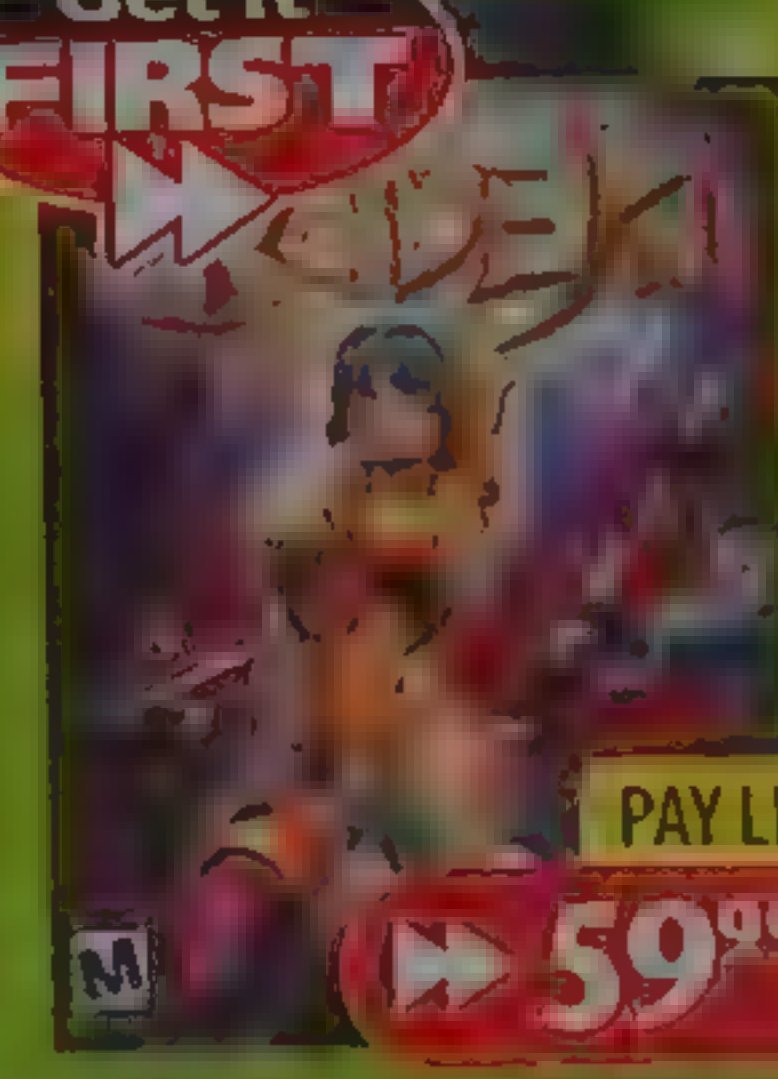


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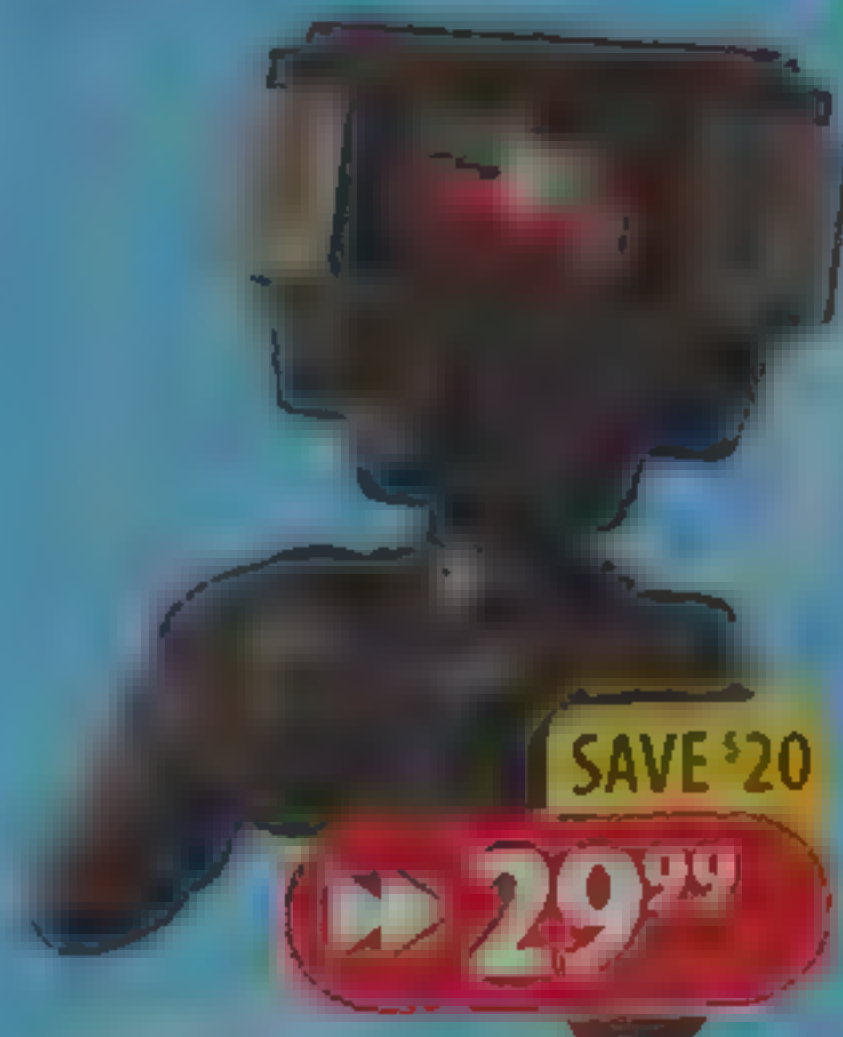
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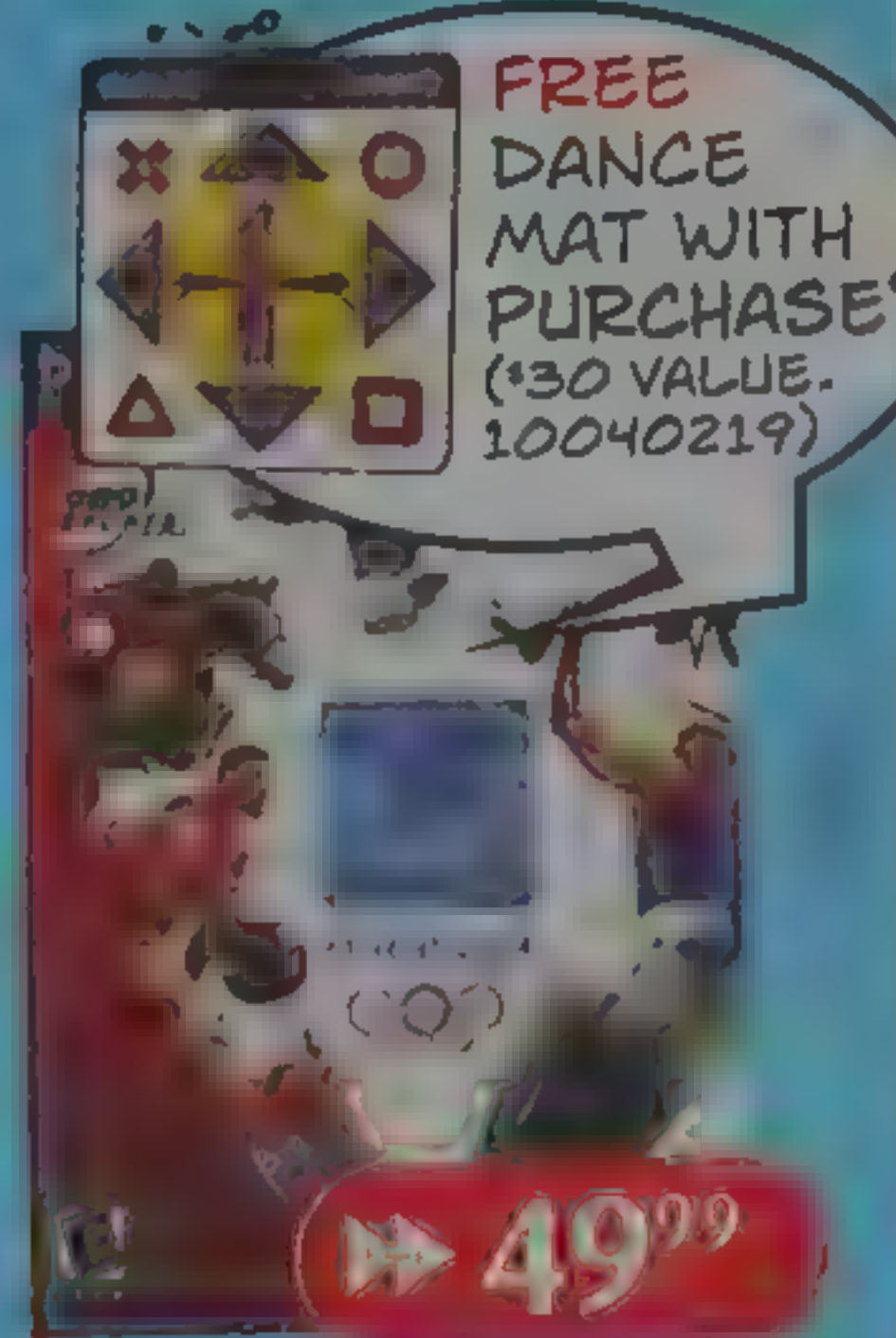


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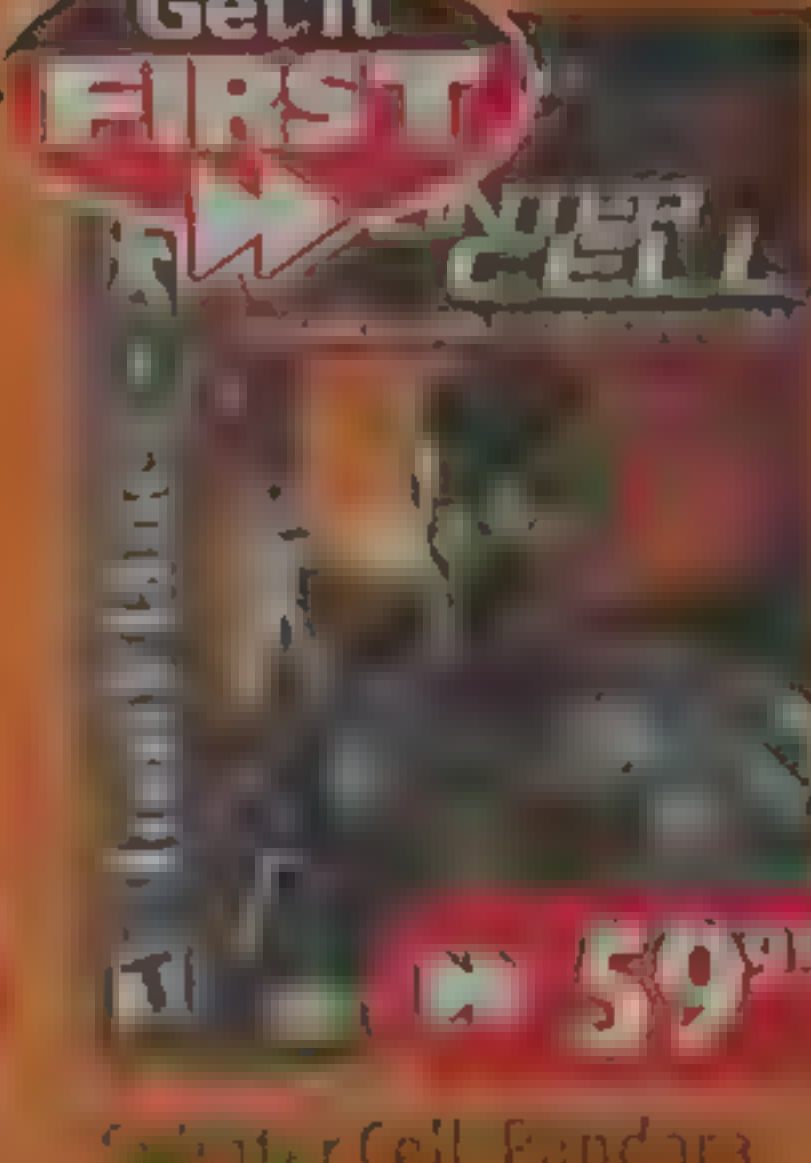
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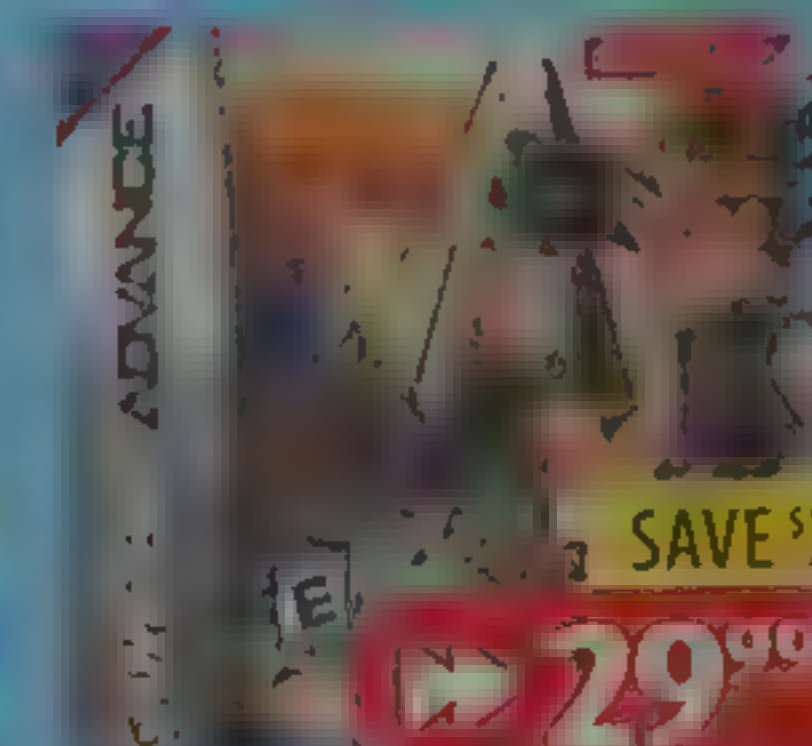


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OF MOBY'S REACH BACK TO THE 1980S, Luxton has parlayed his musical chops into a sideline career as visual maestro for the local indie scene, with several music videos and a documentary on

THE INDIE SCENE HAVE TO IDEA WHO the bands have in store. In some cases, they don't even know who's providing the soundtrack to their work. "I'm really looking forward to

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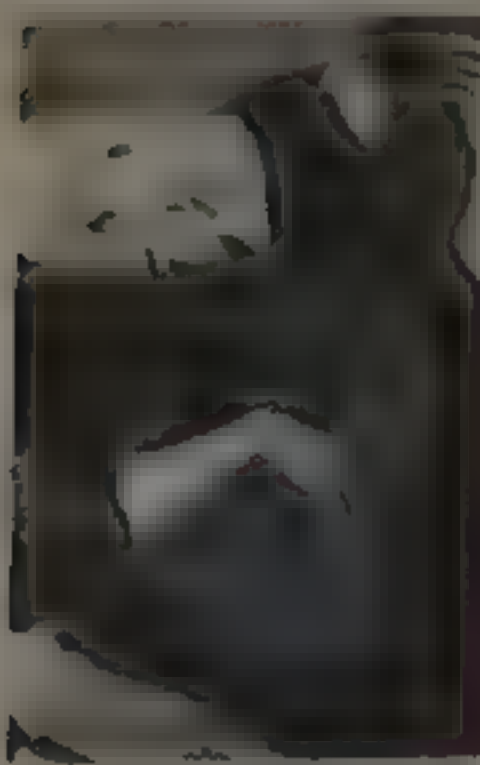
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root down

By JENNY FENIAK

I love Lucinda

Lucinda Williams • With the Swiftys • Winspear Centre • Mon, July 26 • reVUE Fresh off an appearance at the Calgary Folk Festival—where she played with none other than Steve Earle—Louisiana native Lucinda Williams booked a very special date in Edmonton in lieu of a performance at our own Folk Festival.

Admitting her band had indulged

in Calgary's after-party without her, Williams was in fine form and happy to be back indoors at a venue more suited to her powerful, haunting voice. Unlike Calgary's outdoor stage, the Winspear was a perfect setting for sensual, heart-wrenching ballads like "Words Fell" from last year's *World Without Tears* and "Pineola" from 1992's *Sweet Old World*.

Williams has a larger-than-life stage presence, and yet, paradoxically, her natural, bluesy rasp and songs about self-destructive and emotionally devastated women also make her seem unusually down-to-earth. She even kept a huge songbook poised beside the microphone, and took no shame in admitting that she can't remember all the words to all the songs she's written over the last 25 years. Williams chatted about all the tunes she performed, including "Over Time"—famously recorded by Willie Nelson—and "Drunken Angel," a sad story about Blaze Foley, an Austin

songwriter and close friend of Townes Van Zandt who was shot and killed during a drunken argument.

Before her first set was through, Williams encouraged an encore and wondered aloud what songs this Edmonton crowd wanted to hear, prompting a barrage of requests shouted out from every corner of the theatre. After a delayed break offstage, Williams returned, explaining she and her band hadn't rehearsed many of the requested songs, and yet performed them anyway. Taking the time to teach her band chord combinations for older songs (and refreshing her own memory about a few of them), the audience was treated to favourites such as "Am I Too Blue" and "Lonely Girls."

Last week's performance was a precious occasion. If you're one of many who still has to ask, "Who's Lucinda Williams?" do yourself a favour: go to your local record store and dig up this diamond in the rough for yourself.

Class dismissed

The Anglers • Black Dog • Sat, July 31 Although lead guitarist Tyler Dakin started up the funky roots group the Anglers three years ago, the band didn't really take hold until he took off to Taiwan to teach school. There he met fellow Edmontonian Scott Cook and a few South African lads doing the same. "I went over there for four months just to make some quick cash," says Cook. "I didn't even take my guitar with me; it's just not what I expected of the place. But I ended up meeting a lot of great people and starting up a couple bands."

All five members work as kindergarten teachers in Taiwan and tour the island when possible to audiences hot on foreign sounds. "Two of the South Africans in our band also play in another band that I play bass in called the Smoking Cones—that's more of a funk/reggae band," Cook explains. "Since those guys joined the band, our direction maybe shifted a little

more that way, towards funk and reggae and hand-drumming and that sort of thing. We were working with hand drums before, but doing a little more of a North American-style roots thing."

This is their second trip to Canada as the Anglers and this time the band has an album to promote: *A Quarter Ounce of Prevention*. It was recorded around Edmonton with the help of local musicians: Cam Neufeld played some mandolin while Emma Hood and Wendy McNeill lent their distinctive voices to the project as well. The release party was held last September, a day before the Anglers returned overseas, but unforeseen circumstances delayed the CD's release.

Now they're back for another musical summer, with the CDs which have only been available overseas and through their website www.scottcook.net until now. Although they're playing until the middle of September, this is the last Edmonton show the Anglers have planned for a while, so catch them while you can. ☺

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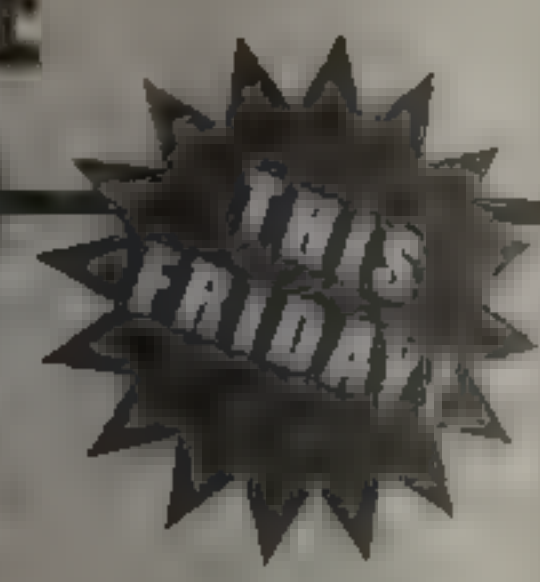
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MUSIC

Change of venue

Fractal Pattern continues "Gigs in Weird Places" series at downtown library

By JERED STUFFCO

Don't get me wrong: I love going to bars and I love going out to see live bands. In fact, I'd venture to say that most of my measly income is spent on beer, cover charges and band merchandise—the three staples of any independent music scene. Nonetheless, despite enjoying an intimate (yet platonically heterosexual) relationship with many of the city's doormen and being on a first-name basis with at least two dozen bartenders (and their girlfriends!), even I get sick of going to the same places all the time. In fact, my nights have started to blur together so badly that watching Cannibal Corpse and seeing the Organ have essentially become the same experience.

Perhaps sensing the plight of cats like yours truly, local experi-rock outfit Fractal Pattern has decided to take a stand. In a move that echoes bands like Godspeed! You Black Emperor and Do Make Say Think (who, taken together, have played in more churches in the last decade than Stryper), the Fractals have made a conscious effort to pull their music from out of the dark, smoky, booze-reeking underworld of local rock clubs and out into the bright, beautiful day.

It all started last fall when the band played a show at the Catalyst, a space normally reserved for Fringe-type fare and wacky indie theatre. The show went off without a hitch and was the beginning of what's unofficially become known in local circles as the "Gigs in Weird Places" series.

"It kind of just happened," explains the band's French horn player Jordan Faulds, sitting down with her bandmates at a local teahouse. After we played the Catalyst, we were talking about how cool it would be to do another gig in a weird place."

The Fractals followed up the Catalyst gig—which was also the pet project of local promoter Eli Klein's lack Dot Productions—with a spring "ages show at the super-hip downtown art gallery/hipster hangout Latitude 53. "We've kept all the art the same with [local artist] Matt Webb doing the poster design," says guitarist Andriko Łozowy. "When the seasons change, the colours change."

So far, the series has paid off. As promoter worth their weight in booze and fruit platters will tell you, a huge part of staging a great gig is making the whole experience a memorable one for the punters. In

what should prove to be one of the more memorable gigs of the summer, the band takes to the Stanley Milner Library Theatre stage this Thursday for the third installment in the series. The show also doubles as a sendoff for a massive West Coast tour which will take them as far south as California.

THE BAND'S KNACK for playing strange venues is also reflected in their music, which is a similarly "out there" mix of ambient, post-rock and punk influences. Last spring, the quintet released their

PREVIEW POST-ROCK

debut record, *No Hope But Mount Hope*, a collection of moody and atmospheric instrumentals that's become the band's calling card. They've also developed a reputation as burgeoning political activists.

So let me get this straight, Fractal Pattern. Your band plays esoteric, instrumental post-rock music in small theatres and art galleries.

You're all staunchly vegan and politically-minded. You disseminate "literature" at your gigs. Your website even has a links section entitled "knowledge." *You have a French horn player.* With all this in mind, are you ever afraid of being labeled pretentious?

Looking unfazed, Faulds offers a response. "I think we all act too stupid in public to be seen as pretentious," she says glancing at her band, (which is rounded out by drummer Dallas Thompson, guitarist Nathan Setterland and the absent bassist Hank Vanderbyl). "These guys just sort of spazz out onstage, and if anyone thinks I'm pretentious...."

"Then they're probably right," interjects Łozowy, before everybody erupts into laughter.

"Jordan's not pretentious," chuckles drummer Dallas Thompson. "She's actually working on a way to spew fire out of the horn onstage." ☺

FRAC TAL PATTERN
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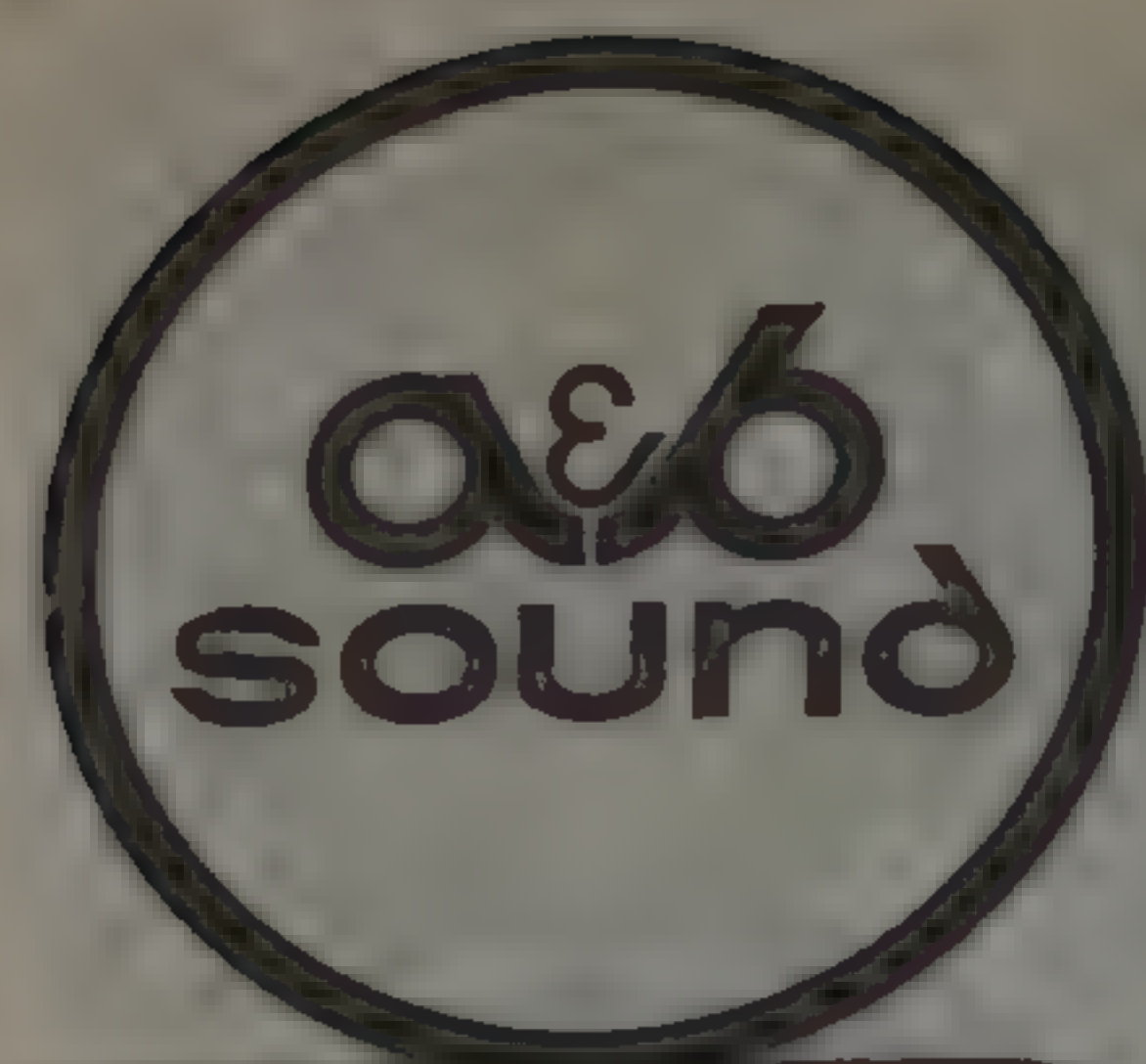
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NEW CITY



top 10 cd's

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- 5) **LAVIGNE, AVRIL**
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- 6) **SPARTA**
PORCELAIN
- 7) **METALLICA**
SOME KIND OF MONSTER
- 8) **BLACK EYED PEAS**
ELEPHUNK
- 9) **KILLERS**
HOT FUSS
- 10) **GUNS N' ROSES**
GREATEST HITS

NEW SOUNDS

CUTTERMOUTH
EAT YOUR FACE
(EPITAPH)

Fans were caught off guard when Guttermouth, the retarded bad boys of So Cal punk, released *Gusto* in 2002. After more than a decade together, they apparently had had the band equivalent of a mid-life crisis, resulting in a relatively experimental album that included acoustic guitars and less offensive material than usual. Of course, it didn't go over very well with fans.

So what did Guttermouth do? Did they try to push the boundaries even further? Did they give up? Nope, they just added more fuel to the dick-joke-mobile and got back on same dirty and juvenile punk rock road that works best for them. This album is a return to the harder, faster, shorter formula that makes this band the shit-spewing darlings for people who like their music immature and amusing rather than technically proficient. These guys

aren't talented, but they don't need to be. Mark Adkins can afford his nasal and silly sounding voice when his pontifications on politics are limited to such brilliant observations as "Go choke your chicken this two party system/ that's when you lose for sure."

With *Eat Your Face*, Guttermouth has crawled back into the comfortable hole they had dug themselves early in their career... and this is a good thing. After all, it's what they do best. ★★ —JAMES ELFORD

SAHARA HOTNIGHTS
KISS & TELL
(RCA/BMG)

When my friend Darren turned me onto the beauty that was the Sahara Hotnights a while back, I was smitten. Four Scandinavian women who could rock just as hard as their male counterparts who were dominating scenster record collections at the time. On their first album, *Jennie Bomb*, they worshipped at the alter of Joan Jett, with

bratty vocal inflections and plenty of rough edges in their poppy crunch 'n' grind. Pretty gnarly.

But after listening to *Kiss & Tell*, I kind of wish I hadn't heard *Jennie Bomb*, if only to avoid the nagging disappointment. The tough snarl has been replaced by a shiny '80s California sneer that's about as dangerous as a stuffed animal, as the band cruises through a competent but inoffensive set of rock fluff that would even make the Go Go's—who they seem to have dubbed as their new false gods—shiver. Geez. Thanks, Darren. ★★ —DAVE JOHNSTON

LARS FREDRIKSEN
AND THE BASTARDS
VIKING
(HELLCAT RECORDS)

Rancid's guitarist/vocalist has hauled his solo project out of the closet for a second album that is, unfortunately, a bit of a disappointment. After all, it's got a decent punk pedigree that includes plenty of support from his longtime bandmate, Tim Armstrong, who produced and co-wrote it. However, after you listen to the album a few times it becomes clear that Frederiksen wasn't the festering creative juice that made Rancid such messy musical fun. Even with Armstrong's help, Lars can't seem to make this album stick around longer than a few spins.

Blasting out of your speakers hard, fast and nasty, what play value this album has comes from the thrashing Lars and the Bastards give their instru-

ments. It's messy rock and roll that makes the album easier to enjoy by hiding the nuggets of wisdom known as Lars' lyrics—which consist primarily of generally uninteresting bragging about fucking, drugs and all that lacks any possible social commentary—as background noise.

To his credit though, this kind of unabashed horrible moral void he sings about would probably anger the American right-wing more than any Rock Against Bush album. ★★ —JAMES ELFORD

STIRLING
NORTHERN LIGHT
(POP GURU/UNIVERSAL)

Toronto may have taken Stirling out of Edmonton, but Canada has never really been this band's spiritual home. Since moving to the Big Smoke, Matt Booi and his team seem to have realized their vision of themselves, racing further away from the tundra and closer to the foggy streets of London, hence the dark atmosphere of *Northern Light*. Intricate melodies bob and weave around Booi's faux-Brit inflections with nice effect, especially on the nightmarish "The Art of Burning Bridges." Yet amid all the woe and melancholy that threads *Northern Light* together, it's nice to see these guys resurrect a bit of the rock on "Côte D'Azur," perhaps reminding us that they're not entirely lost to the moors. But it likely won't be long before Stirling will decamp Toronto and become the Brit cover boys they seem destined to

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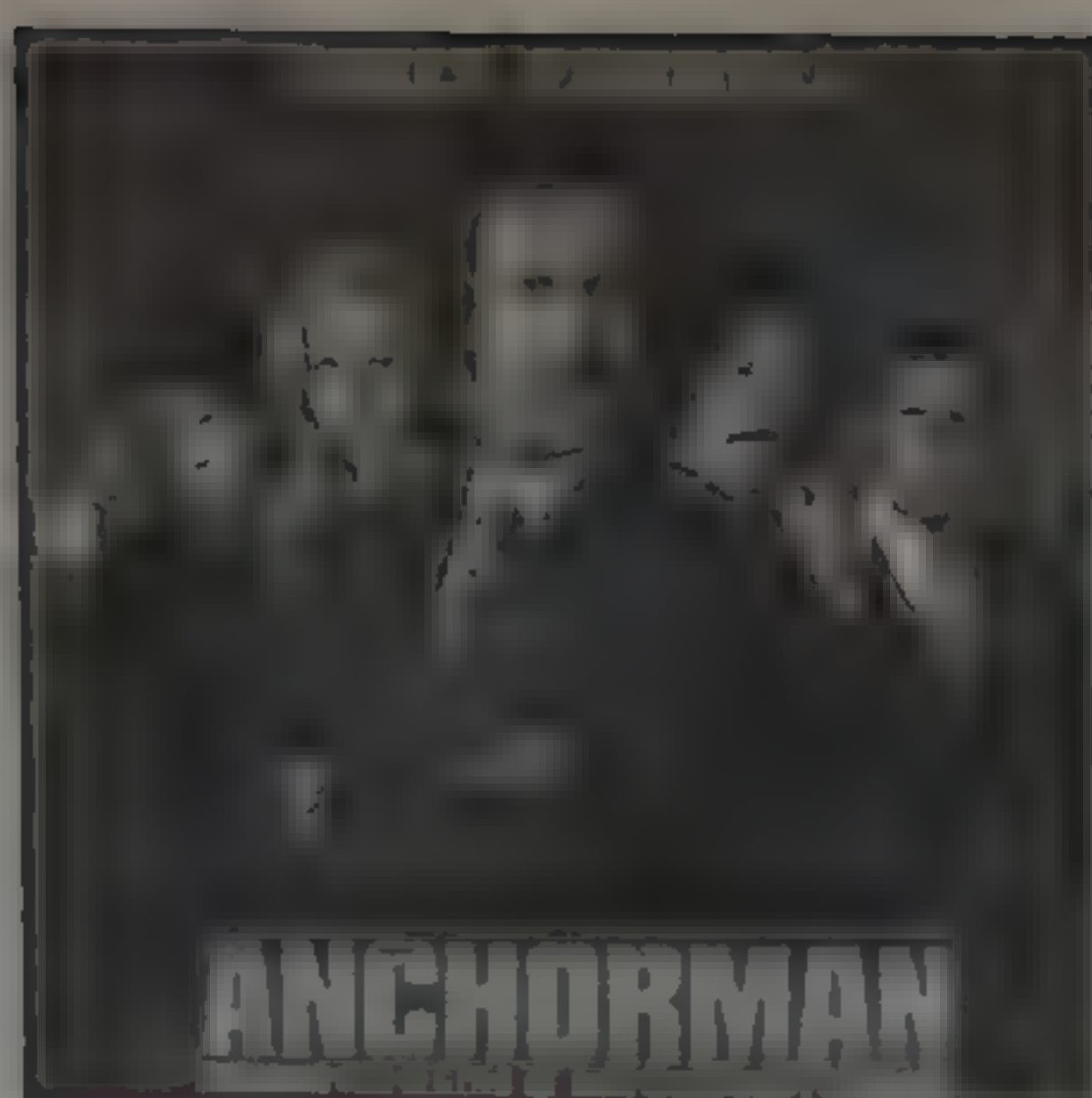
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04. blueberry boat fiery furnaces	09. emergency response despistado
05. elk lake serenade hayden	10. louden up now !!!



become. ★★★★★ —DAVE JOHNSTON

MOTÖRHEAD INFERNO (SANCTUARY/EMI)

While some bands choose to "grow" and alter their sounds as the years go by, Motörhead are about as reliable as a Mercedes-Benz; *Inferno* is a brand-new 21st century effort, but the sound and style are pretty well the same as any previous record from one of the loudest bands ever. Lemmy's throaty rasp still makes its way over guitar wails with the pedals set to "electric drill" (and I mean that in the best possible way) just like it did when the band recorded metal classics like "Killed By Death" and "Ace of Spades."

And while some bands should grow and move on, Motörhead, thankfully, is one of the ones that shouldn't. With so much of the metal scene moving towards lyrics of self-discovery and

over-the-top-emotionalism, Motörhead remains a steady rock, singing about things like serial killers, drinking and ugly people getting laid. In fact, even a few guitar solos from Steve Vai do little to change the chemistry. Lemmy's world hasn't changed and that's a good thing.

At least that's the review that would work for 11 of the 12 songs on the album. But "Suicide," Lemmy's shows a new social conscience that goes a lot further than eating the rich. "No sun, just clouds and poison rain," Lemmy begins on his green tirade. "Raped and freezing, victims of the dream again." But, even more strange is the fact that Mr. Kilmister leaves us with a ray of hope: "Stay clean, be true, do whatever you can do. Make it soon, or we all die. Ten thousand years and all we got is suicide."

Yes bad metal poetry to the fullest, but it does show that there's a soul in the rock god. And that's just weird.

★★★ —STEVEN SANDOR

VARIOUS ARTISTS ANCHORMAN: MUSIC FROM THE MOTION PICTURE (REPUBLIC/UNIVERSAL)

Like the movie that inspired it, the soundtrack for *Anchorman* is loaded with enough '70s kitsch to make you choke on your surf 'n' turf. But there's also something oddly comforting about the choice of tunes here, with some sweet soul from the Isley Brothers, Bill Withers and the Cornelius Brothers mixed up with one of the best Kansas songs ever ("Carry on Wayward Son") and a great Tom Jones gem ("Help Yourself"). The real value of this baby, however, is Will Ferrell himself, who supplies hilarious improvised narration throughout the disc as Ron Burgundy—sittin' in a hot tub, eatin' steak and waffles and washin' it all down with a Pilsner glass of Baileys. To use his words, we're in heaven.

★★★★ —DAVE JOHNSTON

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noemo

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minors

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QUICK SPINS

BY WHITEY AND TB. PLAYER

The High Dials Fields in Glass EP (Rainbow Quartz)

Instant pop happiness from the get-go. Then, out of nowhere, comes the instrumental "Things Are Getting Better." What the hell? Manchester beats cavort with ailar noodling while Tower of Power horns bring up the rear. When a band tries to mash seemingly non-complementary styles of music together I usually can't hit the stop button fast enough. Lucky for these guys I was too busy tapping my foot and chair-dancing to do anything about it.

Beady Belle NEWBEAGAPPIC (Jazzland)

Pronounced chew-bi-gay-pik, the title is an acronym for "complex easy white black electronic acoustic groovy birdvark pretentious pineapple Indo-Chinese ca-ca." Actually, I took a few liberties there, but I got bored. The disc, however, is not as pretentious as the title and definitely not ca-ca. It's jazz, but it's easy jazz. She's not really trying to show off here; she just wants you to get comfortable while you're enjoying your fifth martini.

Dwight Yoakam Dwight's Used Records (Mercury)

Tracks like Dwight's giving an old-school Bakersfield cut-out to some of his old-timey favourites. Covering songs by Johnny Cash, John Prine, Gram Parsons and more, this album is all over the goddam place (but in a good way). Bluegrass, country, blues and folk all make appearances, with the vintage Yoakam twang being the glue that holds this honky-tonk sandwich together.

Even The Odd Popular among Van Owners (Long)

Hey, I own a van. A '77 GM boogie van complete with a plush brown hump garden that some swinging dad installed back in '78. Anyway, I'm supposed to like this, I guess, but the vein-bulging screamathon and trite lyrical teen angst leaves me wanting. Specifically, wanting to toss this fucker out the window.

Adem Homesongs (Domino)

A mellow classic that channels Hayden, Iron & Wine and Low. Show the ladies you're a sensitive chap and buy a copy.

Little Wings Magic Wand (K)

More bedroom-fi acoustic ramblin' that channels Jonathan Richman and Randy Newman. Show the K Records folk you're into sensitive crap and buy a copy. And speaking of Jonathan Richman...

Jonathan Richman Not So Much To Be Loved As To Love (Sanctuary)

When aging punk icons get put out to pasture, they often do so in stunningly embarrassing fashion. Richman has long since traded in the piss and vinegar for boxed wine and fibre supplements, but at least he hasn't become a parody of himself. He's still got something to say and even though he's a weird fucking dude, I'm still listening.

William Hung Hangin' With Hung DVD (Koch)

Shitty on purpose is still shitty right? We blame Chris Boutet!

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NEW CITY



FILM

Slicing up eyeballs, ha ha ha ho

Un Chien Andalou and *L'Âge d'Or* retain power to shock 75 years later

By JOSEF BRAUN

With its infamous, much-dissected opening sequence in which writer/director Luis Buñuel bathes himself in spectral moonlight before slicing open the eyeball of an impassive woman, 1929's *Un Chien Andalou* has become a film so iconic that one might find a certain quaintness in that first title card that reads "Once upon a time..." The actual experience of watching this bold exercise in dream document and deliberate derangement however is anything but. Though it is a marvellous artifact of the period and the outrage it inspired is legendary, there remains no greater, purer, more primitive example of condensed, mounting audacity and inspired provocation than *Chien's* sensory assaulting, fiendishly erotic and often very funny 16 minutes.

Inspired by the merging of two dreams Buñuel and Salvador Dalí had at Dalí's home in Figueras, *Chien* became the young Spaniards' ticket into the elite Surrealist movement they both coveted (and later made efforts to distance themselves from). Firmly committed to exclusively using images that surprised them and offered no immediate rational explanation, Buñuel and Dalí's anti-narrative took on an aesthetic of nearly wordless, guttural poetry: a single montage blends a couple hypnotically entranced with a cluster of ants emerging from a

man's palm, a tuft of armpit hair and a man poking a decapitated hand in a street with a stick in the midst of a riotous crowd.

Yet for all its irrational subjectivity, themes naturally emerge. Metaphysics and synchronicity play an enormous role in the film, with the appearance or existence of people and objects in different places and times. Images are echoed with unconscious morbidity: Buñuel's eyelashing, for all its metaphoric value as a message from filmmaker to audience, is also done in direct imitation of the cloud he observes slicing a full moon. Figurative vampirism and rampant acts of perverse fetishization abound, and, save for rare caustic

REVUE CLASSICS

gems like David Cronenberg's *Crash*, their jarring, unsettling weirdness has rarely been topped. (Then again, given the scene where a woman run over in the street sexually stimulates an onlooker to the point of impulsively molesting another woman, we might argue that *Chien* is *Crash's* precursor.) Hints of *l'amour fou* are finally emphasized in the finale, in which a couple dances off along a beach in delirious bliss only to be buried up to their chests in sand.

L'AMOUR FOU, or "the irresistible force that draws two people together [with] the impossibility of them ever becoming one," became the overt theme of Buñuel's follow-up, *L'Âge d'Or*. That quotation comes from Buñuel's wonderful memoir *My Last Sigh*, which he wrote shortly before his death at the age of 83; earlier in his life he preferred to describe *L'Âge d'Or* as "a desperate call to murder."

Either way, the film succeeds brilliantly in being both dizzyingly romantic and a perfect menace to society at the same time: if *Chien* was the surrealist prototype, *L'Âge*, a feature-length revisiting of the previous film's experiments, was the definitive cinematic gesture of the movement.

Though Dalí contributed some significant images to *L'Âge*, he and Buñuel suffered an artistic falling-out during the film's inception and Dalí wound up being involved only peripherally (at least, that's Buñuel's version). The result, which perhaps includes input from the other Surrealists (and Max Ernst makes a memorable appearance in the film), seemed to expand far beyond the confines of the authors' subconscious and into the realm of clearer political antagonisms, attacks against religion, social order and bourgeois culture and mores, features that would mark all Buñuel's subsequent work. *L'Âge* can be viewed as a grand vision of coitus interruptus, the amorous couple at its centre constantly being divided from one another by exterior forces, and is famously highlighted by the woman's fellating the toe of a statue. Its portrait of sexual frustration in some ways even mirrors Buñuel's last film *That Obscure Object of Desire*. Yet these two early works, paired together and screening this weekend at Metro Cinema, represent the only genuine surrealist films that Buñuel made before the movement dissolved and Buñuel's career took altogether unexpected turns. ▽

UN CHIEN ANDALOU AND L'ÂGE D'OR

Directed by Luis Buñuel • Written by Luis Buñuel and Salvador Dalí • Zeidler Hall, The Citadel • Fri-Mon, July 30-Aug 2 (9pm) • Metro Cinema • 425-9212

Beautiful losers

Federico Fellini captures the aimlessness of small-town life in *I Vitelloni*

By PAUL MATWYCHUK

I remember reading somewhere that in books and movies about families or large groups of friends, the artist's point of view is usually that of the youngest character. If that's true, then I'm wagering Federico Fellini's perspective in his 1953 comedy/drama *I Vitelloni* is expressed by the character Moraldo. (My suspicion is strengthened by the fact that Franco Interlenghi, the young actor who plays Moraldo, is the handsomest guy in the cast—Fellini may have had a taste for freakish-looking actors, but he always made sure that his fictional stand-ins were embodied by total dreamboats.)

Moraldo also narrates the film, although it's not until the final scene that you realize he's the guy we've been hearing tell this story about five irresponsible male friends wasting time in a small Italian town on the Adriatic. Fellini modelled the film's setting on his hometown of Rimini, and he would continue to draw upon his memories of Rimini in such films as *8 1/2* and, most

Fausto, who tries to run away to Milan the moment he finds out about Sandra's condition. (He eventually marries her, but only after his father practically yanks him over his knee and spansks him into submission.) And his eye just won't stop roving: he tries to seduce a woman he meets in a movie theatre while Sandra is sitting right there in the seat next to him; and when he gets a job working at a religious supplies store, he gets fired for making a clumsy pass in the store-room at the boss' wife.

FAUSTO IS ONLY the most hopeless of an underachieving lot that also includes Riccardo (Riccardo Fellini), a tenor who you can practically see turning into a paunchy 50-year-old right before your eyes, and Leopoldo (Leopoldo Trieste), a would-be playwright. But Fellini refuses to judge his

characters too harshly for their inability to make anything of their lives; he knows that there are ties of family and friendship that make it hard for even the most ambitious people to leave even the most boring small town. In fact, Fellini fills the film with all sorts of warm, affectionate images of small-town life: Fausto, newly returned from his honeymoon in Rome, demonstrating a new mambo dance step for his friends; Riccardo, dressed garishly in drag, dancing with a giant plaster head at a costume ball; the five friends eagerly watching a wonderfully tawdry



memorably, *Amarcord*. But *I Vitelloni* takes a much less romantic and whimsical view of small-town life than those later pictures; here we get a town that is practically defined by its lack of possibilities. Aside from the excitement of the yearly carnival, it's a place that offers its inhabitants little to do besides simply pass the time. And before you know it, you've passed your whole life away.

The film's title literally means *The Big Calves* but various critics have translated it more idiomatically as *The Slobs*, *The Loafers* or *The Overgrown Teenagers*. That last one probably provides the most accurate description of the film's heroes, all of whom continue to behave like little boys even though most of them are crowding 30. The leader of the group is Fausto (Franco Fabrizi), a ladies' man who learns in the film's first scene that he's gotten Moraldo's sister Sandra pregnant. That's the kind of news that would force most men to mature in an awful hurry, but not

nightclub routine featuring a squadron of semi-glamorous Italian chorus girls, all energetically shaking their shoulders.

At some point in his career, Fellini left his Rimini buddies and crossed over. No longer was he the starstruck kid gazing up at the footlights; somewhere around *8 1/2* he climbed up onstage and assumed a new role as the glittering master showman, staging increasingly grandiose and increasingly empty spectacles like *Fellini Satyricon* and *Fellini Roma*. *I Vitelloni*, one of Fellini's earliest films, is an evocative reminder of Fellini's youth, and a time when a train ride out of Rimini was more thrilling voyage than 10 *Satyricons* put together. ▽

I VITELLONI

Directed by Federico Fellini • Written by Federico Fellini, Ennio Flaiano and Tullio Pinelli • Starring Franco Interlenghi, Franco Fabrizi and Riccardo Fellini • Zeidler Hall, The Citadel • Fri, July 30-Mon, Aug 2 (7pm) • Metro Cinema • 425-9212

Ludlum kills me



The Bourne Supremacy reigns, well, supreme over the year's action pics

By JOSEF BRAUN

Though it's one of the strongest mainstream thrillers in ages, the plot of *The Bourne Supremacy*, the superb sequel to 2002's *The Bourne Identity*, is not in itself something to get too galvanized about. Like *Identity*, the sequel has been adapted by Tony Gilroy from Robert Ludlum's novel in a highly functional if not particularly inspired manner, placing amnesiac former CIA killer Jason Bourne (Matt Damon) once again in mortal danger after he's framed for the killing of CIA agents in Berlin. Bourne's actually

halfway around the world at the time, trying to live in quiet seclusion with his girlfriend Maria (Franka Potente), but soon becomes the target of an independent assassination. With the basic circumstances of Bourne's brain injury and moral confusion still in place from the previous film, *Supremacy* is basically designed

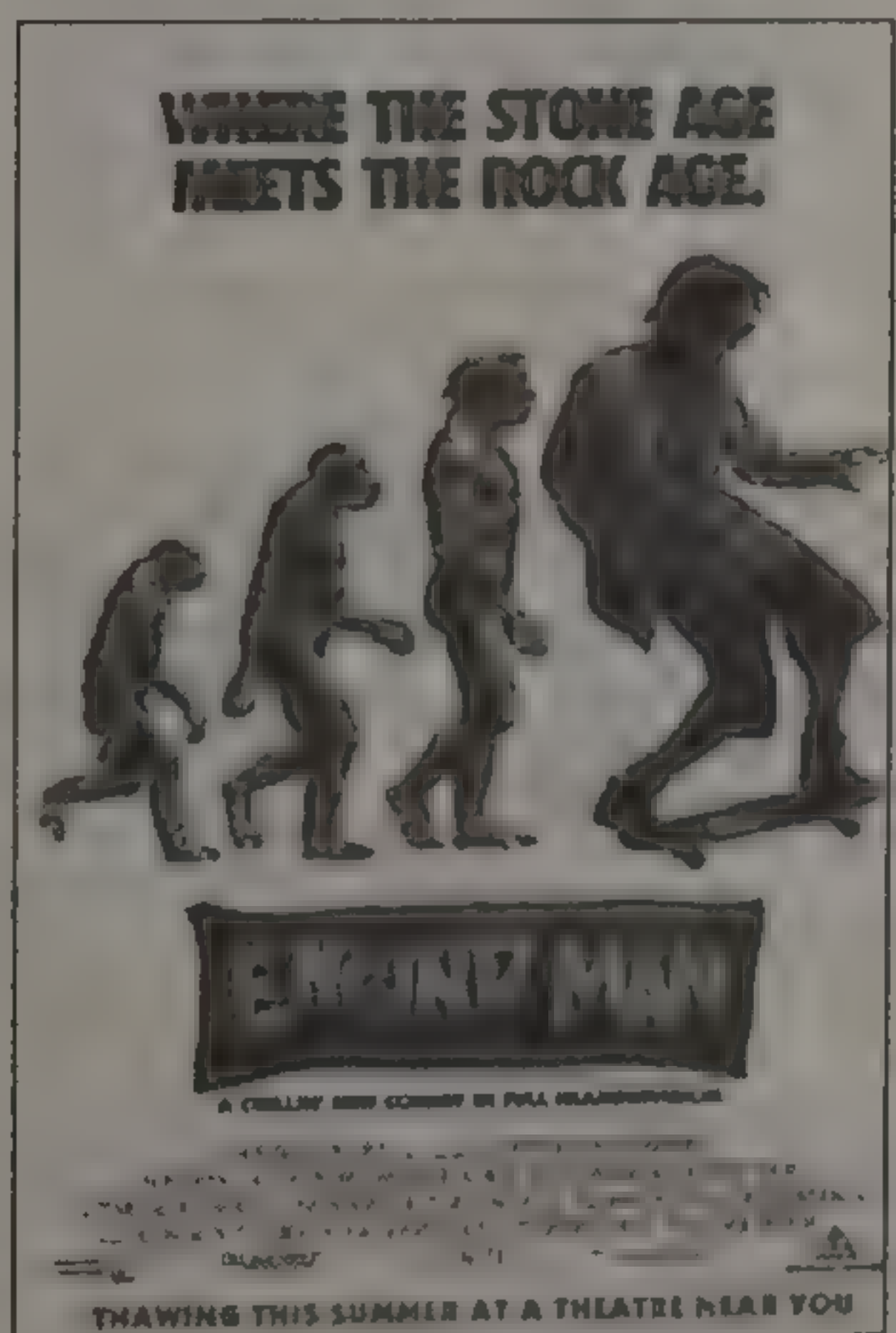
as a series of cat-and-mouse games and explosive setpieces.

However, *Supremacy* trades in *Identity* director Doug Liman (serving as producer here) for relative newcomer Paul Greengrass, the director of *Bloody Sunday*. This makes all the difference. Whereas Liman's approach to action felt fairly conventional and lacking in clarity and guts,

Greengrass, with the aid of cinematographer Oliver Wood and editors Richard Pearson and Christopher Rouse, stages scene after scene in *Supremacy* with a superb sense of rhythm and dynamism. He interweaves his camera angles in a way that gives you a terrifying sense of proximity, desperation and danger. The authenticity Greengrass brings to even the most improbable car chase creates the atmosphere of sweat and impending doom that the flashy but passive and soulless videogame routines of films like *Bad Boys 2* don't even aspire to.

The film opens with a gauzy, intriguingly disjointed montage that instantly pulls us into Bourne's world of ongoing ambiguity and enforced paranoia. Soon after, we're treated to our first chase sequence once Bourne senses something wrong about a

plot, *Encino Man* is by no means a critical, box-office or cult hit. Yet, anytime it turns up on TV, I find myself watching it as though there were something more to be extracted from it. Why do I do this? Is it the unforgettable sight of Brendan Fraser chomping on a preserved frog? Or *Right Said Fred's* "I'm Too Sexy for My Body" makeover scene? Perhaps it's the emotional rollercoaster of Stony's journey toward self-discovery that puts this flick a step above the rest?



No. It's the performance by Pauly Shore that sucks me in. The same thing happens in every movie he's in, whether it's *Encino Man*, *Son-in-Law*, *Biodome* or even *In the Army Now*. They're all non-classics—hell, they're

so far beyond a canonical tradition of cinematic entertainment that even B-movies would be offended by the comparison. But these cheesy '90s Pauly Shore vehicles leave a lasting impression, a continuing allure that deserves a second look.

Shore, who started out as an MTV VJ, has always been a persona rather than an actor—that is, an over-the-top caricature of caricatures. Bell-bottom pants, effeminate mannerisms, stoner chuckle and the aforementioned "weasel" constitute a character greater than the sum of its parts. In every single movie he's ever made, Pauly Shore can only play Pauly Shore—kind of like how Clark Gable always plays Clark Gable.

But perhaps a more fitting comparison would be to Andy Kaufman. Like Kaufman, Shore seems like either a comic genius or ineffable idiot depending on the time and place you first saw him at work. And like Kaufman, Shore is not exactly "funny" in a standup comic sort of way. In other words, their humour doesn't hit you on a cerebral level; rather, Kaufman and Shore's comedy is visceral. They want to elicit gut reactions from their audiences. (It just so happens potheads also function on a visceral level).

The results are often absurd and disgusting, but it's comedy that the body feels without the filter of the mind. It's physical comedy that provokes and manipulates our bodies, forcing a laugh where one does not reasonably fit. Whether you laugh or feel nauseated, this type of humour keeps us unbearably human. ☺

creepy white guy in hippie gear poking around Goa. The car chase through crowded dirt roads, narrow pathways and fields culminates with one vehicle diving into a murky river, whereupon we're given a jarring backseat view of the windshield bursting with water and a haunting, surprisingly poignant underwater sequence that, in its final moments, achieves a ghastly beauty that's nearly on par with the painterly underwater tableaux from *Night of the Hunter*.

LATER ON, there's a squirm-inducing fist- and knife-fight in a stranger's house that's strikingly unusual for its sheer dearth of cuts: Greengrass wants to hold our gaze as these men smash each other against a window, hold it long enough that we can see the real mortal panic involved. How often do fight scenes actually have anything to do with effective acting? In *Supremacy*, the performers' ability to convey their stakes is essential to every scene. And, like Greengrass, they manage to convey the most without the use of Gilroy's dialogue.

Moments of loss, struggle and rage transpire wordlessly, and at the end the film's final chase scene, we see Damon realizing the futility of his last manhunt by seeing his adversary for what he really is: a man with the exact same job that Bourne once had.

Supremacy works spectacularly well almost in spite of its material. Yet I can certainly give Ludlum and Gilroy (and, actually, Damon) credit for one consistent key virtue: Bourne is not another of these action heroes who, no matter what the scenario, keeps reminding us how cool he is. He doesn't need to don \$200 sunglasses before he's ready to kick ass or give the right fling to the tails of his leather jacket. Bourne has no time to worry about that stuff because he's on the run, reeling with anxiety and perpetually a mere step ahead of his enemies in a world with increasingly fewer places to hide. ☺

THE BOURNE SUPREMACY

Directed by Paul Greengrass • Written by Tony Gilroy • Starring Matt Damon, Joan Allen and Brian Cox • Now playing

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The reputation of the original 1962 version of *The Manchurian Candidate* has improved consistently with each passing year to the point where these days it's regarded as perhaps the most audacious, inventive and prescient American thriller ever made. It's also one of the key texts in J. Hoberman's recently published book *The Dream Life*, an unfailingly brilliant study of American film and presidential politics that you really should be keeping on hand if you're even remotely interested in either subject. And so it's no surprise that director Jonathan Demme's attempt at a remake—especially his last attempt at remaking a classic '60s thriller—*About Charlie*, starring a beret-wearing Mark Wahlberg, was met with resounding hostility by audiences and critics alike. But the buzz around Demme's *Candidate*, which revives the original's modish Cold War paranoia for the post-9/11 anti-global era, is surprisingly positive. Hoberman adds: "Remember, why don't you pass the time by playing a little solitaire?"

metro CINEMA

JULY 30 - AUGUST 2

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FILM WEEKLY

THIS WEEK'S NEW MOVIES

VUE PICK **Un Chien Andalou/L'Âge d'Or**
New 35mm prints of the still-shocking early surrealist collaborations of Luis Buñuel and Salvador Dalí, full of foot fetishists, rotting animal corpses and more anti-Catholic imagery than you can shake a slashed eyeball at. Read Josef Braun's review on page 26. Zeidler Hall, The Citadel; Fri-Mon, July 30-Aug 2 (9pm)

The Films of Naomi Uman A pair of films by the socially conscious American director. Featuring *Leche* (1998), a portrait of a peasant family from Central Mexico, and its sequel *Mala Leche* (2003), which depicts their lives after their relocation to California. Thu, July 29 (7pm)

Harold and Kumar Go to White Castle John Cho, Kal Penn and Neil Patrick Harris star in *Dude, Where's My Car?* director Danny Leiner's stoner comedy about a pair of hapless potheads whose quest to satisfy their Friday-night craving for a sack of White Castle hamburgers is thwarted and sidetracked by bad luck and a parade

of bizarre chance encounters. Read Paul Matwychuk's review on page 30.

The Manchurian Candidate Denzel Washington, Meryl Streep and Liev Schreiber star in *The Silence of the Lambs* director Jonathan Demme's updated remake of the classic 1962 satirical political thriller, in which a Gulf War veteran discovers that his platoon was kidnapped and brainwashed by the enemy 10 years ago—and that one of his fellow soldiers is now being used as a political pawn by his mother, a U.S. senator.

Thunderbirds Bill Paxton, Ben Kingsley and Anthony Edwards star in *Star Trek: First Contact* director Jonathan Frakes's big-screen, live-action version of the marionette-filled cult British TV series about an ex-astronaut whose family fights evil in the year 2065 with the aid of a squadron of colourful high-tech vehicles.

The Village Joaquin Phoenix, William Hurt, Adrien Brody, Judy Greer and

Sigourney Weaver star in *The Sixth Sense* writer/director M. Night Shyamalan's atmospheric occult suspense film about a small, rural, turn-of-the-century Pennsylvania village whose elders maintain an uneasy peace with the "mythical creatures" who live in the surrounding forest.

VUE PICK **i Vitelloni** Franco Interlenghi, Alberto Sordi, Franco Fabrizi, Leopoldo Trieste and Riccardo Fellini star in *La Strada* director Federico Fellini's neorealist character study of five irresponsible male friends living comically aimless lives in a small town on the Adriatic Sea. In Italian with English subtitles. Read Paul Matwychuk's review on page 26.

Yolanda and the Thief Fred Astaire, Lucille Bremer and Frank Morgan star in *Gigi* director Vincente Minnelli's bizarre 1945 musical folly about a con man who attempts to bilk an unworshipful, pious heiress out of her money by pretending to be her guardian angel. Provincial Museum Auditorium (102 Ave & 128 St); Mon, Aug 2 (8pm)

GARNEAU theatre
8712 - 109 Street - 433-0728

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MANCHURIAN CANDIDATE

ManchurianCandidateMovie.com

MANCHURIAN CANDIDATE
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Sat Sun & Mon Matinees 2:00 pm
•14A• (violence)

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10337 - Whyte Ave. - 433-0728

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Napoleon Dynamite

NAPOLEON DYNAMITE
Nightly 7:15 & 9:15 pm
Sat Sun & Mon Matinees 2:00 pm
•G• (no 7pm show thu aug 5 - private booking)

PRINCESS THEATRE
10337 - Whyte Ave. - 433-0728



SUPERSIZE ME
Nightly 7:00 pm
Sat Sun & Mon Matinees 1:00 pm
•PG• (mature themes, coarse language)



TOUGH OF PINK
Nightly 9:30 pm
Sat Sun & Mon Matinees 3:00 pm
•14A•

FILM LISTINGS

Showtimes for Friday, July 30 to Thursday, August 5

All showtimes are subject to change at any time. Please contact theatre for confirmation.

GARNEAU
871-1000, 433-0782

THE MANCHURIAN CANDIDATE 14A
Violence Daily 7:00 9:30 Sat Mon Sun 2:00

PRINCESS
933-1000, 433-0782

SUPER SIZE ME PG
Mature themes, coarse language Daily 7:00 Sat Sun Mon 1:00

TOUCH OF PINK 14A
Daily 9:30 Sat Mon Sun 3:00

NAPOLEON DYNAMITE G
Daily 7:15 9:15 Sat Sun Mon 2:00

METRO CINEMA
9928-101A Ave. Citadel Theatre, 425-9212

IVITELLONI STC
Fri Sat Sun Mon 7:00

UN CHIEN ANDALOU WITH L'AGE D'OR STC
Fri Sat Sun Mon 9:00

GRANDIN THEATRE
Grandin Mall, Sir Winston Churchill Ave., St. Albert, 458-8622

SPIDER-MAN 2 PG
Frightening scenes, unsuitable for younger children Daily 3:00 9:15

A CINDERELLA STORY G
Daily 12:45 7:00

CATWOMAN PG
Violence Daily 1:00 3:15 6:50 9:00

THE VILLAGE PG
May frighten young children Daily 1:00 3:30 7:30 9:45

THE BOURNE SUPREMACY 14A
Daily 1:15 3:40 7:20 9:30

THE MANCHURIAN CANDIDATE 18A
Violence Daily 1:10 3:45 7:10 9:40

LEDUC CINEMAS
10200-102 Ave, 421-7020

THE BOURNE SUPREMACY 14A
Daily 1:00 3:20 7:10 9:20

CATWOMAN PG
Violence Daily 1:20 3:30 7:20 9:30

THE VILLAGE PG
May frighten young children Daily 1:00 3:15 7:00 9:15

THE MANCHURIAN CANDIDATE 14A
Daily 12:50 3:30 6:50 9:30

WETASKIWIN CINEMAS
3840-56 Street, 352-3922

THE VILLAGE PG
May frighten young children Daily 1:00 3:15 7:00 9:15

THE MANCHURIAN CANDIDATE 14A
Daily 12:50 3:30 6:50 9:30

THE BOURNE SUPREMACY 14A
Daily 1:10 3:20 7:10 9:20

CATWOMAN PG
Violence Daily 1:20 3:30 7:20 9:30

CINEMA GUIDE

CITY CENTRE
10200-102 Ave, 421-7020

I, ROBOT PG
Frightening scenes, not recommended for young children Daily 12:50 3:30 6:50 9:30

ANCHORMAN: THE LEGEND OF RON BURGUNDY 14A
Daily 12:50 3:30 6:50 9:30

SPIDER-MAN 2 PG
Frightening scenes, unsuitable for younger children Daily 12:50 3:30 6:50 9:30

THE VILLAGE PG
May frighten young children Daily 1:00 3:15 7:00 9:15

THE MANCHURIAN CANDIDATE 14A
Violence Daily 1:10 3:45 7:10 9:40

THUNDERBIRDS G
Daily 12:20 2:30 4:45 6:50 9:00

THE VILLAGE PG
May frighten young children Daily 1:00 3:15 7:00 9:15

THE MANCHURIAN CANDIDATE 14A
Violence Daily 1:10 3:45 7:10 9:40

THUNDERBIRDS G
Daily 12:20 2:30 4:45 6:50 9:00

THE VILLAGE PG
May frighten young children Daily 1:00 3:15 7:00 9:15

THE MANCHURIAN CANDIDATE 14A
Violence Daily 1:10 3:45 7:10 9:40

THUNDERBIRDS G
Daily 12:20 2:30 4:45 6:50 9:00

THE VILLAGE PG
May frighten young children Daily 1:00 3:15 7:00 9:15

THE MANCHURIAN CANDIDATE 14A
Violence Daily 1:10 3:45 7:10 9:40

THUNDERBIRDS G
Daily 12:20 2:30 4:45 6:50 9:00

THE VILLAGE PG
May frighten young children Daily 1:00 3:15 7:00 9:15

THE MANCHURIAN CANDIDATE 14A
Violence Daily 1:10 3:45 7:10 9:40

THUNDERBIRDS G
Daily 12:20 2:30 4:45 6:50 9:00

SPIDER-MAN 2 PG
Frightening scenes, unsuitable for younger children Daily 12:30 3:30 6:50 10:00

FAHRENHEIT 9/11 14A
Disturbing content Daily 12:50 3:40 6:30 9:20

THE DOOR IN THE FLOOR PG
Sexual content Daily 1:10 4:00 6:40 9:30

THE BOURNE SUPREMACY 14A
Daily 1:00 3:50 7:00 9:50

CATWOMAN PG
Violence Fri-Tue Thu 1:40 4:30 7:40 10:20 Wed 1:40 4:30 10:20

THE VILLAGE PG
May frighten young children Daily 1:30 4:10 7:20 10:10

HAROLD AND KUMAR GO TO WHITE CASTLE 18A
Coarse sexual language, crude content Daily 12:45 2:50 5:00 7:30 9:40

WEST MALL 6
8882-170 St, 444-1829

13 GOING ON 30 PG
Daily 2:20 4:40 7:20 9:40

VAN HELSING 14A
Frightening scenes, not recommended for young children Daily 2:30 6:30 9:15

MEAN GIRLS PG
Coarse language, not recommended for younger children Daily 2:10 4:20 7:10 9:30

TWO BROTHERS PG
Daily 2:00 4:15 6:35 8:50

KILL BILL: VOL. 1 18A
Gory violence Two for one Daily 1:50 7:00 w/ KILL BILL: VOL. 2

KILL BILL: VOL. 2 18A
Two for one Daily 3:50 9:00

TROY 14A
Gory scenes Daily 1:20 4:30 7:30

RAISING HELEN PG
Daily 1:40 4:10 6:50 9:20

THE CHRONICLES OF RIDDICK 14A
Violence Daily 1:30 4:00 6:40 9:10

CLAREVIEW
1000-1000

I, ROBOT PG
Frightening scenes, not recommended for young children Daily 1:20 4:10 6:45 9:20

A CINDERELLA STORY G
Daily 12:30 3:10 5:15 7:30

SPIDER-MAN 2 PG
Frightening scenes, unsuitable for younger children Daily 1:10 4:00 7:10 9:55

SHREK 2 G
Daily 12:40 3:00 5:00

KING ARTHUR 14A
Violence Daily 9:45

ANCHORMAN: THE LEGEND OF RON BURGUNDY 14A
Daily 7:00 9:10

THE BOURNE SUPREMACY 14A
No passes Daily 12:00 2:40 5:10 7:40 10:10

CATWOMAN PG
Violence Daily 1:30 3:50 7:20 9:40

HAROLD AND KUMAR GO TO WHITE CASTLE 18A
Coarse sexual language, crude content Daily 1:00 3:20 5:30 8:00 10:20

THE VILLAGE PG
May frighten young children Daily 12:10 2:50 5:20 7:50 10:15

THE MANCHURIAN CANDIDATE 14A
Violence Daily 12:50 3:40 6:40 9:30

THUNDERBIRDS G
Daily 12:20 2:30 4:45 6:50 9:00

SOUTH EDMONTON COMMON
1000-1000

THE VILLAGE PG
May frighten young children Daily 1:00 2:00 3:45 4:45 7:10 8:10 9:50 10:45

THE MANCHURIAN CANDIDATE 14A
Violence Daily 1:10 3:45 7:10 9:40

THUNDERBIRDS G
Daily 12:20 2:30 4:45 6:50 9:00

THE VILLAGE PG
May frighten young children Daily 1:00 3:15 7:00 9:15

THE MANCHURIAN CANDIDATE 14A
Violence Daily 1:10 3:45 7:10 9:40

THUNDERBIRDS G
Daily 12:20 2:30 4:45 6:50 9:00

THE VILLAGE PG
May frighten young children Daily 1:00 3:15 7:00 9:15

THE MANCHURIAN CANDIDATE 14A
Violence Daily 1:10 3:45 7:10 9:40

THUNDERBIRDS G
Daily 12:20 2:30 4:45 6:50 9:00

THE VILLAGE PG
May frighten young children Daily 1:00 3:15 7:00 9:15

THE MANCHURIAN CANDIDATE 14A
Violence Daily 1:10 3:45 7:10 9:40

THUNDERBIRDS G
Daily 12:20 2:30 4:45 6:50 9:00

THUNDERBIRDS G
Daily 12:00 2:20 4:40 7:00 9:15

I, ROBOT PG
Frightening scenes, not recommended for young children Daily 1:20 4:15 7:20 10:10

SPIDER-MAN 2 PG
Frightening scenes, unsuitable for younger children Fri-Tue Thu 12:10 1:10 3:10 4:10 6:45 7:45 9:45 10:45 Wed 12:10 1:10 3:10 4:10 7:45 9:45 10:45

FAHRENHEIT 9/11 14A
Disturbing content Daily 1:40 4:30 7:15 10:00

THE NOTEBOOK PG
Suggestive scenes Daily 12:50 3:50 6:40 9:30

SHREK 2 G
Daily 12:20 2:30 4:50 7:15 9:25

HARRY POTTER AND THE PRISONER OF AZKABAN PG
Frightening scenes Daily 12:15 3:30 6:30

THE TERMINAL PG
Coarse language Daily 4:20

KING ARTHUR 14A
Violence Daily 1:15 4:00 7:30 10:15

THE LEGEND OF RON BURGUNDY 14A
Daily 12:15 2:40 5:00 8:00 10:20

THE BOURNE SUPREMACY 14A
No passes THX Fri-Wed 12:30 1:30 3:20 4:20 6:50 7:50 9:40 10:30 6:50 7:50 9:40 10:30 Thu 12:30 1:30 3:20 4:20 6:50 7:50 9:40 10:30

CATWOMAN PG
Violence Daily 12:45 3:15 5:40 8:15 10:40

HAROLD AND KUMAR GO TO WHITE CASTLE 18A
Coarse sexual language, crude content Daily 12:40 3:00 5:20 7:40 10:15

GALAXY CINEMAS & SHERWOOD PARK
2020 Sherwood Drive, 416-0150

I, ROBOT PG
Frightening scenes, not recommended for young children Daily 12:30 3:25 6:55 9:35

A CINDERELLA STORY G
Daily 12:20 2:40 5:00 7:20

SPIDER-MAN 2 PG
Frightening scenes unsuitable for younger children Daily 12:10 3:00 6:20 9:15

THE NOTEBOOK PG
Suggestive scenes Daily 9:40

SHREK 2 G
Daily 12:00 2:20

ANCHORMAN: THE LEGEND OF RON BURGUNDY 14A
Daily 4:40 7:05 9:25

THE BOURNE SUPREMACY 14A
No passes Daily 1:10 3:50 6:45 9:50

CATWOMAN PG
Daily 1:50 4:30 7:30 10:00

HAROLD AND KUMAR GO TO WHITE CASTLE 18A
Coarse sexual language, crude content Daily 2:30 5:10 7:40 9:55

THE VILLAGE PG
May frighten young children Daily 1:20 4:00 7:10 10:10

THE MANCHURIAN CANDIDATE 14A
Daily 12:40 3:40 6:35 9:30

THUNDERBIRDS G
Daily 2:00 4:20 6:40 9:00

NORTH EDMONTON CINEMAS
1000-1000

I, ROBOT PG
Frightening scenes, not recommended for young children Daily 12:50 3:30 6:50 9:20

A CINDERELLA STORY G
Daily 12:05 2:50 5:05 7:20

SPIDER-MAN 2 PG
Frightening scenes, unsuitable for younger children Daily 1:50 4:40 7:10 9:30 10:15

FAHRENHEIT 9/11 14A
Disturbing content Daily 12:40 3:20 7:05 9:40

THE NOTEBOOK PG
Suggestive scenes Daily 9:40

SHREK 2 G
Daily 12:00 2:20

ANCHORMAN: THE LEGEND OF RON BURGUNDY 14A
Daily 4:40 7:05 9:25

THE BOURNE SUPREMACY 14A
No passes Daily 1:10 3:50 6:45 9:50

CATWOMAN PG
Daily 1:50 4:30 7:30 10:00

HAROLD AND KUMAR GO TO WHITE CASTLE 18A
Coarse sexual language, crude content Daily 2:30 5:10 7:40 9:55

THE VILLAGE PG
May frighten young children Daily 1:20 4:00 7:10 10:10

THE MANCHURIAN CANDIDATE 14A
Daily 12:40 3:40 6:35 9:30

THUNDERBIRDS G
Daily 2:00 4:20 6:40 9:00

I, ROBOT PG
Frightening scenes, not recommended for young children Daily 12:50 3:30 6:50 9:20

A CINDERELLA STORY G
Daily 12:05 2:50 5:05 7:20

THE NOTEBOOK PG
Suggestive scenes Daily 1:50 4:30 7:00 9:50

SHREK 2 G
Daily 11:55 3:00

HARRY POTTER AND THE PRISONER OF AZKABAN PG
Frightening scenes Daily 11:50

KING ARTHUR 14A
Fri-Tue Thu 1:40 4:30 7:15 9:55 Wed 1:40 4:30 9:55

ANCHORMAN: THE LEGEND OF RON BURGUNDY 14A
Daily 12:45 5:20 7:45 10:05

THE BOURNE SUPREMACY 14A
No passes Daily 1:20 2:40 3:50 5:10 6:40 7:40 9:10 10:10

CATWOMAN PG
Daily 2:00 4:50 8:00 10:20

HAROLD AND KUMAR GO TO WHITE CASTLE 18A
Coarse sexual language, crude content Daily 1:10 3:10 5:30 8:10 10:40

FAMOUS PLAYERS
2950 Calgary Trail, 436-6977

THE STEPPORD WIVES PG
Not recommended for children Fri Sat Mon Tue Wed Thu 12:5 3:4 7:20 9:30 Sun 12:5 7:20 9:30

A CINDERELLA STORY G
1:20 4:00 7:05 9:20

GARFIELD G
1:00 3:15 6:50

THE MANCHURIAN CANDIDATE 14A
12:45 1:15 3:40 4:15 6:45 7:15 9:35 10:00

BEFORE SUNSET PG
1:30 3:30 7:30 9:55

METALLICA: SOME KIND OF MONSTER G
Coarse language 12:30 3:20 6:30 9:25

SILVERCITY WEST EDMONTON MALL
WESTMONT-1000, 436-2100

SPIDER-MAN 2 PG
Frightening scenes, unsuitable for younger children 12:00 3:20 6:45 9:50

SHREK 2 G
4:50 7:20

THE NOTEBOOK PG
Suggestive scenes 9:40

FAHRENHEIT 9/11 PG
Disturbing content 12:40 3:50 7:35 10:35

ANCHORMAN: THE LEGEND OF RON BURGUNDY 14A
12:05 2:20 4:45 7:50 10:25

KING ARTHUR PG
1:30 10:10

I, ROBOT PG
Frightening scenes, not recommended for young children 12:20 3:40 6:50 9:45

THE BOURNE SUPREMACY 14A
1:00 3:30 7:45 10:45 Famous Babes Wed 1pm

A CINDERELLA STORY G
11:50 2:15 4:40 7:05

THE VILLAGE PG
May frighten young children 12:45 1:15 3:45 4:15 7:00 7:30 10:00 10:30

THE MANCHURIAN CANDIDATE 14A
12:30 4:00 7:15 10:15

HAROLD AND KUMAR GO TO WHITE CASTLE 18A
Coarse and sexual language, crude content 12:15 2:40 5:00 8:00 10:40

CATWOMAN PG
1:20 4:20 7:40 10:20

THE V

Noir trek

Classic Film Noir box set is essential viewing for dames and gumshoes alike

BY BILL BEARD

Film noir is a concept so pervasive in our culture that every junior high kid knows what it means. And yet when noir first came into existence in the 1940s, neither its makers nor its viewers had the faintest idea they were dealing with anything new or distinct. As the term implies, it took the eyes of contemporary French commentators looking at these films to spot something unusual. Not until some time in the 1970s, long after the form had expired, did the English-speaking world recognize it, when a new generation of auteurist American and British critics (auteurism, another debt to the French) finally started looking systematically at Hollywood movies. And it was during the 1970s also that some of the characteristics of original film noir began to reappear in Hollywood movies such as *Chinatown* and *Taxi Driver*. Then the 1980s ushered in the real era of neo-noir, beginning with *Body Heat* and *Blade Runner* and continuing through dozens and dozens of chic, smoldering, fatalistic, sexy, cynical, double-crossing, crime-saturated exercises in self-conscious style over a 20-year period that is now almost twice as long as the dozen or so years (say, 1944-56) of original film noir, film noir proper.

Owing to limitations of space, I will spare you my extensive rant about how *Classic Film Noir* (to use the title of this five-volume box set of DVD reissues) is innately superior to neo-noir, mostly because of how easy it is to just lift noir style off the rack-of-all-historical-styles, and also because original noir was quite self-conscious and archly arty itself, so by the time you start imitating it at a 30-year remove it becomes false, just one more postmodern dress-up game. On the other hand, you could argue that skeptical, stylish, baroque-ly sensational "classic noir" was the first harbinger of postmodern Hollywood, a very early prediction of what movie life would be like in a couple or three decades. Oh well...

Summary: this collection of noirs made between 1944 and 1950, is absolutely terrific—not a clunker amongst them, fine transfers of good prints, and I paid a mere \$45 for the whole box. I'll say a few words about each movie, in my personal order of preference, beginning with...

Out of the Past (1947). If you took a vote amongst "classic film noir" aficionados (a disputatious and hair-splitting bunch, incidentally), I'd be willing to bet a lot that this movie would be on every single top ten list. For sure it's on mine. Robert Mitchum is at his absolute big-cat, sleepy-eyed,

slow-talking best as a private eye hired to bring back racketeer Kirk Douglas's girl, who shot him, stole \$40,000 of his and lit out for Mexico. He finally tracks her down in Acapulco, but instead of bringing her back he plunges into a torrid love affair with her. A few seconds after we're introduced to her we see his point completely. Jane Greer, 22, with no career before this movie and not much after, is *ABSOLUTELY STUNNING*, smart, cool, alluring, arguably the single most fabulous noir heroine in an incredibly strong field. These two trade provocative dialogue with each other for the whole movie, as do many of the characters in Daniel Mainwaring's memorable script. Mitchum tirelessly and inventively pursues Humphrey Bogart's single-movie cigarette-smoking record. Best of all, maybe, are Nicolas Musuraca's superbly nuanced chiaroscuro photography and Jacques Tourneur's elegant and powerful direction. You gotta see this.

The Asphalt Jungle (1950). This is one of the great American crime

REVUE DVD

films, a heist movie that sets the bar higher than any other example of the form can reach. The names of the creators still ring strong: director John Huston, novelist W.R. Burnett, composer Miklos Rosza, photographer Harold Rosson. Practically every single member of the cast is strongly characterized, especially scrupulously polite, Viennese-accented, homburg-wearing criminal mastermind Sam Jaffe and big, rawboned muscle-guy Sterling Hayden. Just as vivid are Hayden's nervous would-be girlfriend Jean Hagen, the sweating club-owner Marc Lawrence and the crooked lawyer played with magnificent aristocratic phoniness by Louis Calhern. But everybody, down to the bent cop and the sleazy private eye and the lawyer's bedridden wife and baby-faced mistress (Marilyn Monroe in an early role), emerges in memorable sharp focus. The story is typically philosophical and fatalistic Huston, and the visualization is terrific: city streets with every brick and asphalt pore distinct, claustrophobic nighttime interiors, everything photographed with the highest degree of craft in gorgeous low-key black-and-white. You gotta see this too.

Gun Crazy (1949). And after these two, *Gun Crazy* might be at some level more interesting than either one. A wacko borderline-B movie with B-movie grotesqueries of

characterization and plot, it tells the story of John Dall, who is just "gun crazy," fascinated with guns, a champion shooter, but who can't shoot to kill. This is bizarre enough, but soon Dall meets up with Peggy Cummins, a British dame working as a carnival sharpshooter, and she is a shark with no inhibitions who steers him into a life of crime. Quickly they become a Bonnie-and-Clyde-type couple on the run. The strange and intense central relationship, primal sex-and-guns, isn't like anything you've seen before. Some of the scenes look awkward or cheesy, again in B manner, but there are a number of scenes—notably two extended robbery sequences—that are really special. The conclusion features a demented pop romanticism as the couple are tracked through the swamp in a fog. The frequent best moments in the film show unmistakably why director Joseph H. Lewis is prized by connoisseurs of low-budget historical Hollywood. What the French had in mind when they talked about Hollywood *cinéma maudit*.

Okay, now I'm out of space, so I'm going into semaphore mode.

Murder, My Sweet (1944). Seminal noir, from Raymond Chandler's Philip Marlowe private eye novel *Farewell, My Lovely*. Great, "classic," noir low-key visuals, some virtuoso subjective shot-full-of-crazy-dope sequences, and lots of succulent writing. (Marlowe, voiceover, at a dangerous midnight rendezvous: "I was a toad on a rock. A snake was looking at the back of my neck.") Dick Powell as Marlowe, glib and plausible; Claire Trevor as the femme fatale, a few miles on her but seductive and knowing. Good fun for the whole family.

The Set-Up (1949). Great cheap boxing picture. Allegory of life in the sleazy dead end of some nowhere burg. Robert Ryan, always a powerful presence, just wonderful as aging fighter "Stoker" Thompson, whose manager doesn't even tell him he's arranged for him to throw his fight because he's bound to lose it anyway. A whole range of memorable crowd cameos, again allegorical. Told in real time, like *High Noon*. Maybe things are a little too spelled out and organized-for-meaning, but it's still a good movie, not 100 per cent noir but with lots of scenes that are.

Best news: the Amazon.com website lists the *Classic Film Noir* box as "Volume 1." ☐

Bill Beard teaches Film Studies (including film noir) at the University of Alberta.



Harold and Kumar Go to White Castle is a fruitless comic quest

BY PAUL MATWYCHUK

Harold and Kumar Go to White Castle was shot on the cheap in Canada, a country that, ironically enough, doesn't even contain a single White Castle hamburger outlet—which means that the passion with which its two titular characters pursue their titular quest may need a little explaining. Founded in 1921, the White Castle chain made its reputation on its unusually tasty and even more unusually small hamburgers, or "sliders," as WC aficionados like to call them. ("White Castle burgers are small and square, not much bigger than a driver's license, and it wasn't unusual for me to consume ten or twelve in a sitting," says the narrator of Tom Perrotta's novel *Joe College*.) Their patties, with their distinctive oniony taste, coupled with the franchise's pleasantly low-rent atmosphere and their hard-to-find suburban locations, have given White Castle a healthy cult following among potheads and fast-food junkies across America, for whom a sack of White Castle sliders is the perfect summertime snack. *Harold and Kumar Go to White Castle*, on the other hand... well, let's just say it's a sack of something else.

As directed by *Dude, Where's My Car?* auteur Danny Leiner, *Harold and Kumar* is sort of like *After Hours* for potheads. Instead of Griffin Dunne's weaselly New York publisher, we get Harold (John Cho), an overly dutiful office drone at an investment banking firm who's too spineless to stand up for himself against his asshole bosses or to ask out Maria (Paula Garcés), the sexy girl in the apartment down the hall; and Kumar (Kal Penn), his underachieving, irresponsible, "loosen up, dude!" roommate. After getting high together one night, the two friends develop a craving for a White Castle meal—but what seems like a simple late-night drive turns into an epic quest that gets thwarted and sidetracked at every turn by racist cops, a runaway cheetah, a gigantic bag of weed, a gang of obnoxious extreme-sports enthusiasts and, most bizarre of all, a hitchhiker who turns out to be Neil Patrick Harris, playing a foulmouthed, coked-out-of-his-mind version of himself.

THAT'S NOT A BAD PREMISE for a fun, dumb stoner comedy, but not

enough of the film's episodes go anywhere particularly funny. Most of the big scenes are like dirty jokes that are all setup and no punchline—take the sequence where Harold and Kumar are picked up by a demented, boil-infected, born-again tow-truck driver named Freakshow (Oz and *Law & Order: Special Victims Unit* star Christopher Meloni, almost unrecognizable underneath layers of grotesque makeup) and taken to the shack where he lives with his unexpectedly sexy, hot-to-trot wife, who serves them lemonade and makes small talk before inviting them to her room for a threeway. You sit there waiting for this situation to pay off with some kind of huge, outrageous gag, but instead Leiner and first-time screenwriters Jon Hurwitz and Hayden Schlossberg settle on a sloppy resolution where Harold and Kumar run away when Freakshow reappears and tries to join in the fun. (In the scenes where they actually *do* supply a punchline, the results aren't much better: there's a bit where two sexy coeds invite Harold and Kumar up to their dorm room later that night. But our heroes' enthusiasm is dimmed

REVUE COMEDY

when they overhear the girls taking a dump in the ladies' room and

challenging each other to a game of "Battleships.")

I've got nothing against stupid comedy—I laughed happily all the way through *Anchorman*, and I really roared at the sight of Rip Torn throwing wrenches at Vince Vaughn's teammates in *Dodgeball*—but there's something *pure* about the stupidity in those movies. It's a stupidity that looks upward, that aspires to the highest realms of idiosyncrasy. *Harold and Kumar* is the work of people aiming low, who settle for stupidity because that's the only level they can imagine working on.

And while I guess I agree with the people who say how nice it is to see a high-profile studio comedy with an Asian and an East Indian playing the lead roles, I don't think Cho and Penn are skilled enough comedians to carry an entire movie by themselves. You know who I'd like to see starring in a comedy? Christopher Meloni! Between his performance here and his even crazier turn in *Hot American Summer*, this guy's looking like one of the biggest untapped comic wildmen in Hollywood. ☐

HAROLD AND KUMAR GO TO WHITE CASTLE

Directed by Danny Leiner • Written by Jon Hurwitz and Hayden Schlossberg • Starring John Cho and Kal Penn • Opens Fri, July 11

The doll guy

A man is torn between a girl and the sex doll that looks like her in *Love Object*

By JOSEF BRAUN

New this week on DVD, writer/director Robert Parigi's feature debut *Love Object* never made it to Edmonton cinemas, but is the sort of film that actually plays well, if not better, as a rental. (Sidney Sidell's digital cinematography, full of goofy close-ups and devoid of natural light and expansive shots, feels more like good cable than anything else.) But more significantly, *Love Object* is

the kind of genre-defying, quirky, creepy curiosity that you're more

likely to try out when you feel an urge for something a little different to slap on the tube than to shell out money for at the box office.

The film's protagonist is a supremely anal-retentive young technical writer named Ken (Desmond Harrington), a guy perhaps not so much obsessed with order as simply lacking anything better to focus his

fantasies upon his new typist Lisa (*Soul Survivor's* Melissa Sagemiller). *Love Object* has three distinct sections to it, and the most successful by far is the middle one, in which Ken's focus gradually shifts from trying to make his sex doll look more and more like Lisa, to trying to make Lisa look more and more like the sex doll—sorry, "Nikki." (Once you give a sex doll a full wardrobe and start making her romantic dinners before you pull out the harness set, you're pretty much obliged to give her a name.)

THE MIDDLE SECTION is where Parigi's largely deadpan approach to his subject matter begins to pay off not just in laughs but also in emotional resonance: Ken's difficulties in balancing his relationships for the two objects of his desire is at times a spot-

REVUE DVD

on depiction of projection and petty deceit in love, of deeply

ingrained repression and sexual dysfunction. Ken can't be with one woman (or "woman") without fantasizing about the other, and no matter where he goes, he can't stop hearing Nikki's voice tormenting him. His closet kinks then threaten to become public as his grip on reality collapses into a demonic fever that sends *Love Object* way over the top. Fortunately,



attention on. He has no friends or family around to interrupt his ironing and cleaning. He's handsome enough Harrington, with his Jude Law pout seems at first rather too handsome), dapper and quiet enough to seem like a fairly normal, likable guy to have around the office, but he's too cold to actually make anyone want to hang out with him. He's also a very sad man. So his life seems to revolve around the writing of a voluminous VCR instruction manual for his imposing boss, a more Atlantic-looking-than-usual Rip Torn.

All this changes dramatically when Ken is introduced to the woman of his dreams—who, appropriately enough, is a rubber sex doll. Ken's unfathomably expensive, custom-designed mail-order Barbie is, like him, stiff, functional and doesn't talk much. They're a perfect match, at least until Ken begins to project his

Parigi manages to keep things concise and fairly consistent in tone—surprising for a movie that at times feels like a *Kids in the Hall* sketch padded out to 90 minutes.

Did I mention Udo Kier is in the movie? Would a movie this weird be complete with out him? Kier has a supporting role as Ken's landlord and neighbour, an overt but harmless eccentric who diverts attention away from the not-at-all-harmless Ken. I mention Kier because the DVD has a great special feature that just consists of 10 minutes of Kier's brief comments on various subjects. I particularly enjoyed "Udo Kier on Killing": "I don't know why people always want to kill me," Kier says. "It's always about killing and blood." ☛

LOVE OBJECT

Written and directed by Robert Parigi • Starring Desmond Harrington, Melissa

ARTS



Where the sidewalk ends

Kevin Greisch's artistic inspiration comes from back alleys and discarded junk

By AGNIESZKA MATEJKO

Kevin Greisch's show *Lacuna* speaks directly to someone like me; that is, a middle-class, middle-aged person who dashes about in a van filled with children, watch in hand, rushing to get to that music lesson, rushing to make supper, rushing to catch up to my career. I often zoom by his kind of people—the cool guys who saunter down streets on skateboards—and wonder what, if anything, I would have to say to them. Well, it seems that they have plenty to say to me, or at least Greisch does. Not that he's preaching, but his humorous, whimsical and irreverent installations do ever-so-gently point out something important that I am missing perched high in my (not-so-hip) van: the slower life happening in the street below me.

"I am happy-go-lucky," Greisch says cheerfully (while I glance nervously at my watch, thinking about my next appointment). "I was always the kid hat invited everyone in the neighbourhood for dinner. My mother used to tell me that she couldn't feed the whole neighbourhood. I am a gregarious soul, a little slower, taking notice of the smaller things in the environment, every day living rather than the go-go-go hustle."

Greisch noticed early on that other cultures shared his more hospitable, gregarious and relaxed attitude. He became particularly interested in African music and culture and entered the University of Iowa in the department of anthropology. Then, just as he was completing his studies, the course of his

life changed. "I was working at the university library," he says, "and a co-worker who was doing his M.F.A. was about to teach a drawing class. He suggested I take his class." With the help of this friend—who even went so far as to fill out all the application forms for him—Greisch got accepted into a class reserved for fine art students. Greisch still earned his anthropology degree, but he

REVUE VISUAL ARTS

soon abandoned all thoughts of being an anthropologist; he was hooked on art.

Not that he was immediately able to make a living at it. He ended up in downtown Vancouver, penniless, and out of art supplies. What he did have, though, was a skateboard and an anthropologist's trained eye, which turned out to be all he needed

to discover the treasure trove of inspiration (and free art supplies) that every city holds. "I don't have a car," Greisch explains. "I either skateboard or walk everywhere. I am on the street. I trolled the alleys and I started noticing the way weeds are growing out of cracks in sidewalks, noticing cool little things like an earring or a Lego piece—it looks like a computer! I thought that that was really cool."

USING THESE back-alley finds, Greisch started to create installations. Some of them ended up back in the city streets; for example, Greisch sewed large, plant-like sculptures (inspired by weeds surviving in sidewalk cracks) that he stuffed into the cracks of buildings. Some of these now emerge from the ceiling in Harcourt House like some

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ARTS

Footprints in the snow

Choreographer Nancy Sandercock bundles up for wintry *Upsik*

By HEATHER ADLER

Unless you've actually lived through it, there isn't really any way to describe the bone-chilling, lung-numbing feeling of those winter months that turn Alberta into an Arctic landscape seemingly suited for only penguins and polar bears. And when the mercury plunges, most of us would jump at the chance for a California getaway. Peace River-born choreographer Nancy Sandercock, however, has grown nostalgic for snowflakes and frostbite after residing in sunny Los Angeles for the last couple of years. Her winter-inspired homecoming dance production *Upsik* (the title is the Inuit word for "wind-beaten snow") opens this week and, like sticking your tongue to a frozen flagpole, it's sure to be something you'll never forget, but never really be able to explain either.

"Because I live in the States now," Sandercock says, "there are a series of things that I'm homesick for. And the nostalgia I feel for things like snow, the way wind carves at ice and the shapes of winter, really come out in this show." *Upsik* takes the Japanese deep-image style of *butoh* and juxtaposes it with experimental, postmodern movement to evoke the abstract shapes and feelings of desolate winter. Set in a mysterious world of icebergs, snow-topped trees and mountains, the show uses the metaphor of climate to convey what Sandercock simply describes as "deep introspection."

The narrative is told in a purposely non-linear, often dreamlike style that Sandercock hopes will allow the audience to find their own meaning in the images. "The story happens on a lot different levels of

reality," she explains, "so a lot of the shapes we are doing will make the viewers see the significance of things in a drastically different way. This isn't a regular dance show—it's really meant to just capture the imagination. I think it will make people reflect on their own personal journey and what has brought them to this exact point; it's all about finding an inner calm."

THE PREMISE for *Upsik* may be quite ambiguous, but Sandercock says that's precisely why this production—and modern dance in general—are so unique: there's nothing concrete about it. While books, films and other forms of visual art express tangible ideas that can be dissected, discussed, shared and transported, dance is purely personal in meaning. "The written word is popularly interpreted in such a standard way," Sandercock says, "and I love that movement allows for more poetry."

Dance allows for so much individual interpretation rather than a linear

ear, scholarly look at the world... I think dance does convey things other artforms can't.

"Dance really lives in your memory," she continues, "and you can't really take that experience—even if there is a video or a photograph of it—and convey exactly what it was to someone who hasn't seen it."

If I can borrow Sandercock's winter metaphor, each dance performance is as unique as a snowflake—and the emotional and intellectual reactions it provokes will be equally singular for everyone in the audience. So if the sudden streak of summer has you longing for a wintry escape, this is one show not to miss. After all, reading a review of the performance or hearing about it from a friend just won't be the same. ☐

UPSİK (WIND BEATEN SNOW)

Choreographed by Nancy Sandercock • Mile Zero Dance • Room 3-117, Fine Arts Building (U of A) • Thu-Fri, July 29-30 • 424-1573

Lacuna

Continued from previous page

funky strain of mistletoe gone berserk. He also began to collect the tiny ephemera of the streets—plants, parts of discarded toys, computer chips and seeds blown into cracks—which he assembled into oversized test tubes neatly fitted with lids of wood.

At first, *Lacuna* seems like it could be just another natural history museum display. But as the strange combinations of, say, an earring and a dead leaf, or a pine cone and a computer chip become visible, the room takes on the feeling of some strange futuristic labo-

ratory. "There's a lot of talk in the media about the future, about nanotechnology, bringing cells and nature into computers," Greisch says. But technology and nature are cohabiting right there in the streets, where weeds and bits of discarded technology coexist and thrive, unnoticed by busy city dwellers like me. "To me this is saying that the future is now. We don't have to strive for some technological innovation because we already have them. This is intended to observe the present. Don't forget what we have going now." ☐

LACUNA

By Kevin Greisch • Harcourt House • To Aug 2

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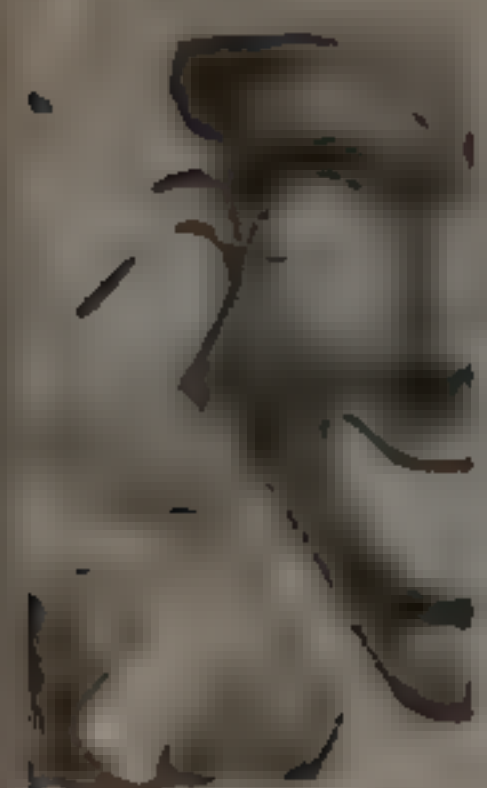
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theatre notes

By PAUL MATWYCHUK

Ponies, programs and Patchouli

Why is this column so short this week? Well, two factors are at work here, both of them related to the fact that the Fringe Festival is only two weeks away. First, nearly every theatre person in town is too busy concentrating on getting their plays ready in time for La Vie en Fringe to give me something to write about; and second, I'm too busy

memorizing my own Fringe show to have enough spare time to write about them at length even if they had.

Luckily, I probably don't need to say much to persuade people to go see the season finale of *Oh Susanna!* this Saturday, July 31 at 11 p.m. at the Varscona Theatre, where Teletatino diva Susanna Patchouli wraps up her live Euro-style talk show's fifth glamorous year. It seems frankly incredible that an icon like Ms. Patchouli, whose TV show is watched by millions worldwide, still maintains her monthly commitment to the Varscona, presiding over the Compania del Mambo and interviewing local celebrities to small audiences of maybe 150 people, but she says she'd never dream of giving it up. "Edmonton is such a wonderful theatre town," she explains over the phone in her richly accented tones. "You just have to dive in and swim around. I may be a big fish in a small pond, but I am immaculately dressed."

The guest list for this Saturday's episode will likely feature competitors from the ongoing Improvaganza tourna-



Oh Susanna! hilinks @ 11 p.m.

ment and frequent *Oh Susanna!* guest Ermingarde; a selection of Broadway showstoppers will also be performed by Jocelyn Ahlf, Ron Pederson, Briana Buckmaster and Andrew MacDonald-Smith.

The show having been stopped, the sixth season of *Oh Susanna!* won't start up again until October 30.

As for the two other big theatre events this week, they're all part of the buildup to the Fringe. This weekend, theatregoers can finally get a glimpse of this year's official **Fringe program**, which is due to hit the streets by Sunday, August 1. Well, not literally the streets, of course; it'll be selling for six dollars at all 7-11 outlets and various retailers in Old Strathcona, as well as the Fringe box office. Festival director Miki Stricker would particularly like to call people's attention to a pair of new "Fringe Forums" that'll be taking place at this year's festival: "So You Want to Write a Play..." (Monday, August 16 at 8:15 p.m.), a workshop offering practical production tips to beginning and emerging playwrights; and "Whither Goeth the Fringe?" (Monday, August 18 at 8:15 p.m.), in which artists and interested members of the public are

invited to discuss the history of the Fringe and its future direction with a panel of "international Fringe experts."

And if you feel daunted by the 135 shows listed in this year's Fringe program, the **Pony Ball** this Friday at Azimuth Theatre (11315-106 Ave) may help you whittle down your range of choices. It's a fundraiser for Pony Productions, whose 11-author play *Change Room* won a Sterling Award this year for Outstanding Fringe New Work and whose upcoming Fringe show *Outer Spaces* also has 11 playwrights on the payroll.

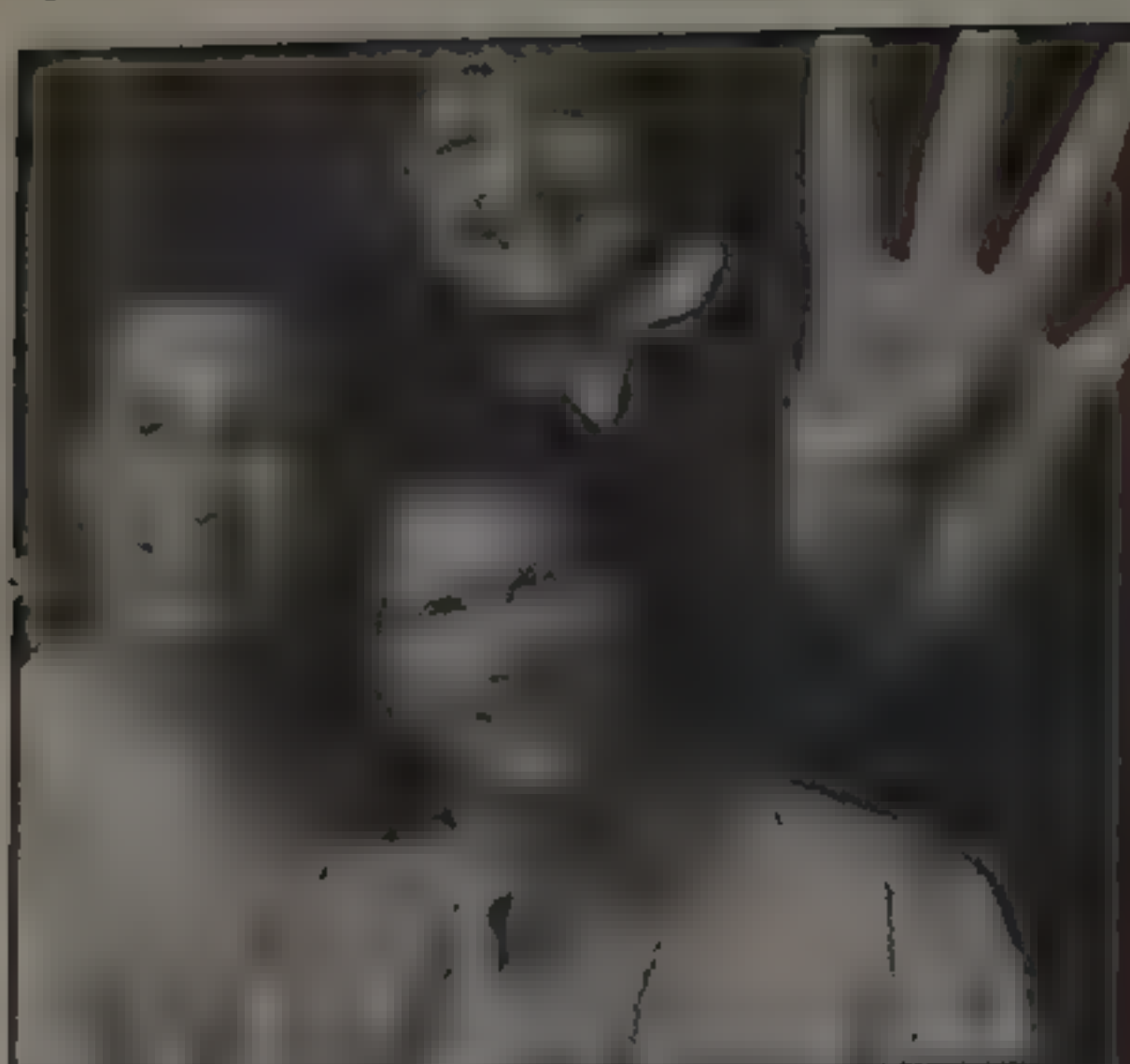
The night will feature previews of *Outer Spaces* plus a host of other Fringe offerings, including *Dust*, *Breaking Face*, *Quills* and *Reefer Madness: The Musical*. In addition, *Outer Spaces* contributor Chris Craddock will do a special performance of his wonderful 2001 Fringe one-man show *Moving Along*. I also believe people will be encouraged to dance at some point. It all starts at 8 p.m. ☐

COMING AUG 5

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DANCE

UPSİK-WINDBEATEN SNOW U of A Fine Arts Bldg, 3rd Fl, Rm. 3-117 (424-1573) • Presented by Mile Zero Dance. Dance premiere by Nancy Sandercock with Theresa Dextrase, Gerry Morita, Kathy Ochoa, Katrina Smy, Bobbie Todd and Jodie Vandekerckhove • July 29-30 (8pm) • \$5 (adv)/\$7 (door)

GALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6611/4808-5900) • Open Mon-Sat 10am-5pm (closed all hols) • **Lower Level Gallery:** TRANSLATIONS: Artworks by new Canadian immigrants; until Sept. 25 • **Discover Gallery:** HEALING WITH FIBRE: Artworks by Edmonton's Focus on Fibre Art Association; until Aug. 14

ART BEAT GALLERY 26 St. Anne Street, St. Albert (459-3679) • **CHIMAERA:** Artworks by Allison Argy-Burgess and Sharon Moore-Foster • Aug. 5 (6-9pm)

BOOKSTORE ON PERRON/GALLERY 7 7 Perron Street, St. Albert • Artworks by Theresa Donaldson, Elena Dumansky and Julie Kaldenhoven • Aug. 5 (6-9pm)

CAPITAL RESTAURANT Sutton Place Hotel, 10235-101 St • **ARCTIC DIARY:** Photographs by Ralph Hedlin • Until Aug. 16

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave (461-3427) • **PERCEPTION:** Collages and acrylics by Jane Ash Poitras, weavings by the Tisserandes, watercolours by Mary Deepprose, artworks by Urmila Zdenka Das; until Aug. 4 • **SUMMER COLOURS:** Featuring acrylic paintings by Marie Florence Lamaute and Claude Thériault, mixed media works by Gail Praharenka; Aug. 6-18; opening reception: Aug. 6 (7-8:30pm), artists in attendance

CHRISTL BERGSTROM'S RED GALLERY 9621 Whyte Ave (439-8210) • Open: Mon-Fri 11am-5pm, Sat. by appointment • **SUMMER SALON:** Oil paintings by Christl Bergstrom • Until Sept. 30

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. Closed Mon • **JAMES WILSON MORRICE AND THE EUROPEAN LANDSCAPE:** Until Aug. 15 • **100 YEARS 100 PICTURES:** Until Sept. 19 • **THE CANADIAN CONTEXT:** Until Sept. 19 • **IMAGES OF EDMONTON:** until Sept. 19 • **MY EDMONTON:** 100 YEARS/100 PICTURES: Until Sept. 19 • **THRILLER:** Artworks that incorporate cinematic techniques by various artists; until Aug. 29 • **IF IT AIN'T WHITE IT AIN'T RIGHT:** Artworks by Dean Drever; until Aug. 29 • **Children's Gallery:** SPELLBOUND: until Jan. 2005 • **Exhibition Tours:** Sat/Sun 12:30, 1:30, 2:30, 3:30pm • \$8 (adult)/\$6 (student/senior)/\$4 (child 6-12)/free (member/child 5 and under)

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd (482-1402) • Open: Wed-Fri 10am-5:30pm, Sat 10am-4pm, closed long weekends • **PRAIRIE VENTURE:** Artworks by Sophia Podryhula-Shaw • Until Aug. 28

EXTENSION CENTRE GALLERY Faculty of Extension, U of A • Open Mon-Fri 8am-4pm • **MENOTS AND MODELS:** Artworks by Extension Centre's instructors • Until July 30

FAB GALLERY Room 1-1, Fine Arts Building, 112 St, 89 Ave, U of A Campus (492-2081) • Open Tue-Fri 10am-5pm; Sat 2pm-5pm • **ENDLESS KNOTS:** INDIGENOUS DESIGNS FROM SOUTH ASIA AND THE HIMALAYAS • Until July 31

FORT DOOR 10308-81 Ave (432-7535) • Open Mon-Wed, Sat 10am-6pm; Thu-Fri 10am-9pm; Sun 12-5pm • Eskimo soapstone carvings, mother and child by C. Inukpuk. Indian and Eskimo silver and gold jewellery by James Sawyer • Through July

FRESH BAIT GALLERY Shark Tank, 10249-97 St (231-9700) • Mixed media oil paintings by Tracy Suter • Until Aug. 30

FRINGE GALLERY Bsmr 10516 Whyte Ave (432-0240) • Open Mon-Sat 9:30am-6pm • **JESSIE: A JOURNEY:** Photographic installation by Naomi Marathalingam; until July 30 • **ART WALK:** Mixed media artworks by various artists; through August

GALLERY DE JONGE 27022A Hwy 16A, Spruce Grove (962-9505) • Open Tue-Sun 11-5pm, anytime by appointment • Work by local artists Beth Coulas, Earl Cummins, Henry de Jager and Mary Masters

GEMPORT 118 St. Anner Street, St. Albert • Featuring Inuit jewellery from Baffin Island and artworks by Roger Belley • Aug. 5 (6-9pm)

GOVERNMENT HOUSE 12845 102 Ave (427-2281) • **EDMONTON: A PICTORIAL JOURNEY:** A celebration of Edmonton's 100th birthday curated from the collections of The Alberta Foundation for the Arts, Government House Foundation, Provincial Archives of Alberta, City of Edmonton Archives and University of Alberta Art and Artifact Collection, Museum and Collections Services • Until Nov. 21; Sat-Sun 11am-4:30pm and statutory holidays

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • **LACUNA:** Artworks by Kevin Greisch; until Aug. 21 • **Front Room:** THE TIME HAS COME: Artworks by Fiona Connell; until Aug. 21

JEFF ALLEN ART GALLERY Strathcona Place

Senior Centre, 10831 University Ave (433-5807) • Open Mon-Fri 9am-4pm • Pottery and abstract paintings by Robert Learning • Until Aug. 5

JOHNSON GALLERY 7711-85 St (465-6171) • Open: Mon-Fri 9am-5:30pm, Sat 9am-5pm • Artworks by Don Sharpe, George Weber, Al Roberge, Joyce Boyer, Gail Farewell, Glenda Beaver, Sophia Podryhula-Shaw, Lois Bauman, Joyce Boyer. Bronzes by Gina McDougall-Cohoe • Through July

JOHNSON GALLERY 11817-80 St (479-8424) • Open Mon-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Serigraphs and watercolours by George Weber. Watercolours by Keith Nunan, etchings by Thelma Manarey, silkscreens and serigraphs by Josh Kakegamic, Sam Ash, Jackson Beady, Garry Meeches, Richard Bedwash, Isaac Bignell and Saul Williams • Through July

LANDO GALLERY 11130-105 Ave (990-1161) • Mon-Fri 10am-5:30pm, Sat 10am-4:30pm • Photographs by Lee Anne Pellerin. Paintings by Brian Scott and Will Rafuse. Metal reliefs by Jason Muirhead. Also three works by Jack Bush, Jasper Johns and Ilingworth Kerr • Until July 31

LATITUDE 53 10248-106 St (423-5353) • Open Tue-Fri 10am-6pm, Sat noon-5pm • **LAUNCH PAD:** Drawings by emerging artists, curated by Laura Kozak • July 31-Aug. 26 • Opening reception: Sat, July 31 (8pm)

McMULLEN GALLERY U of A Hospital, 8440-112 St (407-7152) • Open Mon-Fri 10am-8pm; Sat-Sun 1-8pm • **CONSTRUCTED KNOWLEDGE:** Installation of sculpture and paintings with text by Marilyn Grabinsky • Until Sept. 5

MCPAG MULTICULTURAL PUBLIC ART GALLERY 5411-51 St, Stony Plain (963-2777) • Open 10am-4pm • Ceramic artworks by Bibi Clement; until Aug. 4 • **AFA COLLECTS-WORKS BY FIRST NATIONS ARTISTS:** AFA travelling exhibition; Aug. 5-31 • **Dining Room Gallery:** THE END OF CANADA: Paintings by Karen Brownlee and prints by Morry Katz; until Aug. 31

MODERN EYES GALLERY 40, 24 Perron Street, St. Albert • Featuring mixed media artworks by Erin Stelmashuk • Aug. 5 (6-9pm)

MURUNGO GALLERY 12505-102 Ave • Open Tue, Wed, Sat: 10am-6pm; Thu-Fri 10am-9pm; Sun 12-5pm • Sculpture, batiks, masks, paintings and wood carvings • Until Sept. 5

MUSÉE HÉRITAGE MUSEUM 5 St. Anne Street, St. Albert (459-1528) • Open Mon-Sat 10am-5pm; Sun 1-5pm • **WATER UNDER THE BRIDGE:** The history of the Sturgeon River and Big Lake • Until Sept. 26

MUTTART CONSERVATORY 9626-96A St (496-8787) • **THE HISTORY OF CLOVERDALE:** Artworks by Robert Dixon; until Aug. 20 • **ECHOES THROUGH TIME:** Sculptures by members of the Sculptors' Association of Alberta; until Sept. 17

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open Tue-Sat 10-5pm; Thu 10am-8pm • **INTERPLAY:** Installation by John Graham and Jude Griebel • Until July 31 • YouthVentures: July 31 (1-4pm) • **MYRIAD:** Profiles Public Art Gallery membership exhibition; Aug. 5-28; opening reception and Art Walk: Thu, Aug. 5 (6-9pm)

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave (453-9100) • Open: Mon-Sun 9am-5pm • **BIG THINGS 3:** Large-scale sculptures on the front terrace. Until Apr. 30, 2005 • **A CENTURY PAST: REFINED LIVING IN THE NEW ALBERTA:** Until Sept. 30, 2005 • **GEESE IN GENOME:** Until Oct. 11 • **WHERE ARE THE CHILDREN? HEALING THE LEGACY OF THE RESIDENTIAL SCHOOLS:** until Aug. 2 • **SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit • **Spotlight Gallery: EVERY MOTHER'S FEAR: ALBERTA'S POLIO EXPERIENCE:** until Sept. 12 • **The Natural History Gallery:** • **BUG ROOM:** Live invertebrate display. Permanent exhibit • **THE BIRD GALLERY:** Mounted birds. Permanent exhibit • **TREASURES OF THE EARTH:** Geology collection. Permanent exhibit • **WILD ALBERTA GALLERY:** Permanent exhibit • **Wild Alberta** every weekend. Presentations start at 1 pm and 2 pm • Admission is half price Sat and Sun (9-11am)

PYGMALION SCHOOL OF FINE ART 12, 44 St. Thomas Street, St. Albert • Featuring drawings and illustrations from Gerry Rasmussen • Aug. 5 (6-9pm)

RED STRAP ART MARKET 10305-97 St (497-2211) • Various artists artworks, crafts and antiques • children's workshop: build your own spaceship; Sat (1-4pm)

REYNOLDS-ALBERTA MUSEUM Wetaskiwin (1-800-661-4726) • **MEET THE SNOWBIRDS:** Meet Canada's famous aerobic team during the day, flying demonstrations in the evening • Aug. 4

RÖWLES AND COMPANY GALLERY 10130-103 St (426-4035) • Open: Weekdays 9am-5pm, Sat 12-5pm • Glassworks by Mark Gibeau, Jennifer Jacoby, Arte Vargas, Darren Peterson. Metalworks by Rogelio Menz, Lynn Gratz. Ceramics by Dianne Sullivan. Paintings by Elaine Tweedy, and Audrey Pfannmüller • **Hotel Macdonald:** Acrylics by Steve Mitts • **Westin Hotel (Pradera Room):** New oils by Audrey Pfannmüller

ST. ALBERT'S ART WALK Pygmalion School of Fine Art, Bookstore on Perron and Gallery Seven; Modern Eyes Gallery; Profiles Gallery; Art Beat Gallery; Gempert • St. Albert • Aug. 5 (6-9pm)

SEGHERS STUDIO GALLERY 25 Fl, CN Tower (425-6885) • Open: by appointment • Featuring artwork by gallery artists

SIMPLY STEEL 10723-124 St (456-0585) • Open: Tue-Fri 10am-5:30pm, Sat 10am-5:00pm • Furniture design and metal artworks by Sam Cupelli • Until Aug. 30

SNAP GALLERY 10137-104 St (423-1492) • Open Tue-Sat (12-5pm) • **A PRAIRIE RESPONSE:** Printworks by Janet Lowry • **GROUND TRUTH:** Printworks by Rhonda Neufeld • Until Aug. 7

SNOWBIRD GALLERY WEM, 8882-170 St (444-1024) • Work by J. Yardley-Jones and Gregg Johnson, acrylics by Jim Vest, pottery by Nobuo Kubo and Jacqueline Stenberg

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Sq, 100 St, 102 Ave (484-5623) • Mon-Fri 9am-9pm, Sat 9am-6pm, Sun 1-5pm • **OHIO, CANADA:** Watercolours of Canada's national parks by Father Douglas • Until July 30

STOLLERY GALLERY Nina Haggerty Centre for the Arts, 9702-111 Ave (474-7611) • **HUMAN RIGHTS AND CITIZENSHIP: THROUGH THE EYES OF ARTISTS:** Featuring artworks by the artists of the Nina Haggerty Centre for the Arts

STUDIO 321 Rice Howard Way, 10168-100A St (424-6746) • Open: Sat-Sun 1-4pm • **THE FATHER-SON EXHIBIT:** Landscapes, florals, portraits by Marc Munan and sculptures by Louis Munan

STUDIO GALLERY 143 Grandin Park Plaza St. Albert (460-5990) • **THE RHYTHMS OF SOLITUDE:** Artworks by studio artists • Until Aug. 28

UKRAINIAN CULTURAL HERITAGE VILLAGE 25 mins E of Edmonton on Hwy 16 (662-3640) • Open 10am-6pm • **TKANYNA:** Collection of historical weavings • Until Oct. 11

VAAA GALLERY 3rd Fl, Harcourt House, 1021-112 St (421-1731) • **ALBERTA WIDE 25:** Featuring artworks by various artists • July 29-Aug. 21 • Opening reception: Thu, July 29 (7-9:30pm)

WEST END GALLERY 12308 Jasper Ave • Open Mon-Sat 10am-5pm • Artworks by gallery artists

WILDWOOD GALLERY AND STUDIO 5410-50 St, Wildwood, (780-325-3904) • Open: Tue-Sat 11am-5pm, or by appt • Metal, wood and clay sculptures, paintings, furniture • Through July

WORKS GALLERY Commerce Place, 10150 Jasper Ave (426-2122) • Open: Tue-Sat noon-5:30pm, or by appointment • **A TASTE OF WESTERN CANADIAN ART:** Featuring artworks by Ilingworth Ken Ernest Lindner, Jack Shadbolt, John Koerner, Mel Stewart McKee, and Bob Masse.

LITERARY

AUDREYS BOOKS 10702 Jasper Ave (432-9427) • Celebrating the Language of Poets: featuring Douglas Barbour, Adam Dickinson, Shawna Lemay and Andy Weaver • Thu, July 29 (7:30pm)

LIVE COMEDY

THE COMIC STRIP 1646 Bourbon St, WEM, 8882-170 St (483-5999) • Alternative comedy night featuring hypnotists, magic, and music every Tue (8pm); \$10 • **Improv Night:** Featuring Wes Borg; every Wed (8pm); \$10 • **Comedy for a cause night;** every Thu (8pm); \$12 • **Headline series;** every Fri/Sat/Sun (Fri-Sun 8pm, Sat 10:30pm); \$21 • Family entertainment brunch day featuring magicians, jugglers, clowns and more; every Sun (day) • **Industry night** every Sun (night) • **Jim Macaleese** featuring is Three Card Trolls in a Baggie; until Aug. 1

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Leland Klassen; July 30-31 (8:30pm) • Barb North; Aug. 6-7

LEGENDS PUB 6104 172 St (481-2786) • Comedy Mondays With Yuk Yuks on Tour

RED'S WEM • Hypno Sundays with Wayne Lee

THEATRE

CSI MOOSE JAW: THE COUNTRY CASES Jubilation Dinner Theatre, 8882-180 St (484-2424) • The world's top forensic investigators congregate in rural Saskatchewan, only to have their relaxing retreat shattered by a shocking murder that will test their crime-solving skills and their knowledge of country music in this music-filled send-up of CSI and CSI: Miami • Until Aug. 29

DAD'S II: THE TODDLER'S REVENGE Mayfield Dinner Theatre, Mayfield Inn, 16615-109 Ave (483-4051) • Three stay-at-home fathers deal with more of the joys and agonies of parenting in this musical sequel to *Dads*, one of the big hits of the 2001-2002 Mayfield Dinner Theatre season • Until Sept. 5

OCEAN'S ELEVEN AND A HALF Celebrations Dinner Theatre, Oasis Entertainment Hotel, 1101 Fort Rd (448-9339) • Charming criminal Harry Ocean reunites his old gang of bumbling thieves in order to pull off a daring casino heist in this musical sequel of the film *Ocean's 11* • Until Aug. 7 • \$34.95-\$49.95 • For Tickets, call 448-9339

OH SUSANNA! Varscona Theatre, 10329-83 Ave • The season finale of Edmonton's live Euro-style variety talk show, featuring an evening of laughs, music, cocktails and celebrity interviews presented over by international glamour-gal Susanna Patchouli. With Ermingardel • Sat, July 31 (11pm)

THE PONY BALL Azimuth Theatre, 11315-106 Ave (454-0583) • A fundraiser for Pony Productions, featuring drinking, dancing, a performance of Chris Craddock's one-man show *Murphy's Law* and previews of upcoming Fringe productions, including *Breaking Face*, *Reeler Madness*, *Musical*, *Quills*, *Five Lives of Elizabeth*, *Waldo's Big Fall*, *Dust*, *Waiting for Her Beau* and *Outer Space* • Fri, July 30 (8pm) • \$10 (door), \$1 off per beer donated, or \$1 off per donation to the Edmonton Food Bank

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free will astrology

By ROB BREZSNY

ARIES Mar 21 - Apr 19

Years ago, a diminishing marriage rate and an increase in divorces began to worry Malaysian officials. The family development minister issued a plea for couples to be more aggressive about calling each other "darling," "sweetie" and other affectionate names. As you slip into the Amorous Season, Aries, I'm going to ask you to do that, plus more. Supercharge your entire approach to speaking the language of love. Be aware of how powerful your words can be in stirring the emotions of people you care about. Use your voice to experiment with romantic potentials and bring more truth and beauty into your intimate moments.

TAURUS Apr 20 - May 20

Since 1977, 40 per cent of U.S. elementary schools have done away with recess. Meanwhile, among adults at work, the time allotted to lunch is steadily shrinking. Executives spend an average of just 42 minutes on their midday meals. This dangerous trend hits you Taurus the hardest: you need spaciousness. You shouldn't and can't be rushed to do anything. That's why I'm asking all Bulls to launch a Mass Slowdown in the coming week. Take all the time you need to do whatever has to be

done, whether it's enjoying your sandwich or preparing an important report. From an astrological perspective, it's a pivotal moment for you to be faithful to your own internal rhythms. If anyone complains, tell them your astrologer made you do it.

GEMINI May 21 - June 20

I suggest that you encourage your right hand to get into a wrestling match with your left hand. Let them go at it for as long as it takes for one to emerge victorious. They desperately need to engage in a vigorous dialogue, and the best way for that to happen is in the heat of battle. It's true that while their struggle rages, you may be too preoccupied to worry about the thousand and one questions that are begging for your attention. But I'm betting that many of those questions will be resolved or rendered irrelevant as your right hand and left hand get to know each other better.

CANCER June 21 - July 21

Warning! Too-much-of-a-good-thing alert! Take a few deep breaths and consider the possibility that sweet satisfaction may be on the verge of mutating into overripe excess. Examine your life to see whether well-crafted luxury is in danger of becoming grandiose exorbitance or whether your fair share is close to becoming too hot to handle. I'm not saying any of these developments have occurred yet; just that they might unless you take action immediately. As a Cancerian myself, I know how we Crabs sometimes indulge in the fantasy that hoarding stuff protects us from the world's unpredictability. Though it can on occasion, this is not one of those times.

LEO July 23 - Aug 22

From an astrological perspective, it's a perfect time to order a custom-made action

figure that looks and talks like you. You'd really benefit from having a miniature version of yourself to play with. You could dress it in superhero costumes, fantasize scenarios in which it pulls off epic feats and use it to help you escape the imaginary constraints that have been inhibiting you lately. But getting a doll of yourself is expensive, and there are other ways that would probably work just as well to free up your bold, adventurous spirit. Maybe you could write a short story starring you as a daredevil or pioneer. Or how about embarking on a series of strenuous physical activities that will awaken your dormant reserves of willpower? If nothing else, create a sock puppet of yourself.

VIRGO Aug 23 - Sept 22

I met a man who told he trademarked the term "couch potato" more than two decades ago. He said that in the early years, he made decent money from people who compensated him for the right to use his intellectual property. Eventually, though, he had to hire lawyers to take legal action against those who wanted to avoid payment. In time, his attorney fees outstripped the amount he was able to collect from violators of his trademark and he gave up the effort. According to my analysis of the astrological omens, you Virgos are facing or will soon face a comparable situation: a certain advantage you've had may no longer be an advantage; an asset or strength could begin to require so much upkeep that it may no longer be an asset or strength.

LIBRA Sept 23 - Oct 22

You've been blessed and cursed with arduous lessons these past months, Libra. They have compelled you to navigate your way through the most challenging archetypes of all: death and rebirth. Before these trials, you may have considered yourself smart and capable but wondered how strong

you were. Now there is no doubt: you're more courageous than you ever imagined. But don't stop pushing yourself to the limit yet. Your hero's journey still has a few weeks to go. Keep doing what you've been doing, only more so.

SCORPIO Oct 23 - Nov 21

"Disabuse yourself of the notion that greatness is somehow inextricably linked with fame, power, wealth or social stature," writes one of my readers, Pyrrol Red. "Some of the greatest human beings have been mostly unknown." This is an important point to keep in mind, Scorpio, as you seek to ascend higher. The essence of your beauty may never be fully appreciated by more than a few people; the gifts you have to offer are so subtle and complex that you might find it hard to encapsulate them in simple forms that gain wide popularity. I'm not saying you'll never be famous, powerful, wealthy or high-status. But even if you do win those perks, it will be because of decisions you make and actions you take that are free of all lust for them.

SAGITTARIUS Nov 22 - Dec 21

"The future enters into us, in order to transform itself in us, long before it happens," wrote Rainer Maria Rilke in *Letters to a Young Poet*. That's a good description of what will be happening inside you in the coming weeks, Sagittarius. But keep in mind that this lovely invasion may not be accompanied by fireworks and thrilling music. It might unfold in a series of what Rilke called "seemingly uneventful and motionless moments."

CAPRICORN Dec 22 - Jan 19

Anthropologists say that in every culture in history, children have played the game of hide and seek. I've observed that most

adults still engage in sublimated or disguised versions of the game. They may withdraw emotionally and expect their friends and loved ones to telepathically figure out what's going on with them. Or they may play hard to get, forcing their lovers or spouses to come find them in their secret hiding places. Judging from the current astrological omens, Capricorn, I suspect you will soon be embroiled in a hide-and-seek ritual. You might as well try to have fun.

AQUARIUS Jan 20 - Feb 18

My hypnotherapist friend has noticed a common theme running through the lives of many of her clients: They take their blessings for granted and underestimate the power their blessings afford them. One client, for instance, seems to assume that everyone in the world is as perceptive and sensitive as she is. As a result, she doesn't completely appreciate how valuable these skills are, and she doesn't fully take advantage of the tremendous influence they could help her wield. You suffer from a similar blindness about your own gifts, Aquarius. Luckily, this is the perfect time to change that.

PISCES Feb 19 - Mar 20

The Bureau of Justice says that crime in America is at its lowest level since it was first tracked in 1973. Canada's crime rate has also been declining for years. So why is everyone walking around scared all the time? In its "Personal Security Index" report, the Canadian Council on Social Development said, "The fear of crime is disproportionate to the true risk of being victimized, and that fear can be a negative factor in people's lives, often unnecessarily restricting their social activities." I bring this up, Pisces, because it's a perfect moment for you to dramatically reduce your levels of dread and anxiety. ☺

EVENTS WEEKLY

your free listings at 426-2889 or e-mail them to events@vancouverweekly.com Deadline is Friday at 3pm

CLUBS/LECTURES

MA TASHI LING TIBETAN BUDDHIST MEDITATION SOCIETY 10762 Whyte Ave (437-3688) • Long (Mind Training) Tape series meeting every 2nd (7:30pm)

TIBETAN BUDDHIST MEDITATION SOCIETY, CHEN SAMTEN LING 11403-101 St (479-0014) • About Tibetan Buddhism and meditation with Chok Dhamchoe of Namgyal Monastery in India • 1st Tues (7-9pm): beginners • Every Wed (7-9pm) • Sun (11am-1pm): advanced

WARD BOUND TOASTMASTERS Baker • 10th Fl, 10025-106 St (477-2613) • Every 1st (7pm): Weekly meeting about public speaking and how to improve your communication and leadership skills

QUEER LISTINGS

55 (454-8449) • A support group, local chapter of International organization of Eastern Orthodox Eastern Rite Catholic Gay and Lesbian Christians

TS AND SADDLES 10242-106 St (423-5014) • Open with pool tables, restaurant, shows.

AYS NITE CLUB 11725B Jasper Ave (488-6636) • 9-3 • Dancing, strip contests, go-go boys • Mon: Free pool. Djs Arrow Chaser, Jeffy Pop, etc. • No membership needed

ITY EDMONTON (482-6845) • Support community for lesbian Catholics and friends

UNDER 12224 Jasper Ave (482-7960) •

ION RAINBOW BUSINESS ASSOCIATION • An organization for gay men and lesbian business and their non-gay friends to share knowledge, learn, make friends and networking. proud space where being yourself

OUTREACH CREW (CMOC) 45, 9912-101 St • Peer education initiative for youth that works toward preventing the spread of HIV/AIDS and

NETWORK OF EDMONTON SOCIETY 105, 101 St (454-5742) • Programs and support services for people affected and infected by HIV/AIDS and

related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

ICARE 702A, 10242-105 St (448-1768) • www.icare-alberta.org • The Interfaith Centre for AIDS/HIV Resources and Education (formerly Interfaith Association on AIDS) provides spiritual support and connections for those affected by HIV/AIDS

ILLUSIONS SOCIAL CLUB GLCCE, Suite 45, 9912-106 St • Meetings every second Thursday each month

INSIDE/OUT U of A Campus • Monthly meetings for campus-based organization for lesbian, gay, bisexual, transgender and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff of the U of A to network and socialize in a supportive environment (fall and winter terms). Contact Kris Wells (kwells@ualberta.ca) or Marjorie Wonham (mwonham@ualberta.ca) for info • www.ualberta.ca/~cled/eps/AgapeVerdana.htm

LAMBDA CHRISTIAN COMMUNITY CHURCH Gamble United Church, 11148-84 Ave (474-0753) • Every Sun (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community

LIVING POSITIVE www.connect.ab.ca/livepos (488-5768) • Edmonton Persons Living with HIV Society. Peer-facilitated support groups, peer counselling • Daily drop-in

LUTHERANS CONCERNED www.lcna.org (426-0905) • A spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions

MADELEINE SANAM FOUNDATION Rm 3-18, Faculté Saint-Jean, 8406 Mane-Anne Gaboury, 91 St (490-7332) • Organization for the emancipation and autonomy of African women through programmes on economy and community health. Training in French and other African languages on HIV/AIDS prevention, treatment and harm reduction • Meeting every 3rd and 4th Sat (9am-5pm) • Free (member)/\$10 (membership fee) • Pre-register

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Practices every Mon and Thu

METROPOLITAN COMMUNITY CHURCH OF EDMONTON (429-2321) • Weekly non-denominational church services

PFLAG GLCCE, Suite 45, 9912-106 St (462-5958) • Meetings every third Tuesday of the month at 7:30pm • Support/education for parents, families and friends of lesbians/gays/bisexuals/transgenders

POLICE LIAISON COMMITTEE (421-2277/1-877-

882-2011, ext. 2038) • Edmonton Police Service and the gay and lesbian community

PRIME TIMERS (426-7019) • Meetings every second Sunday of the month at 3pm. A social group for gay/bisexual men over 40 and their friends

PRISM BAR AND GRILL 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant

THE ROOST 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • TUE: Hot Butt Contest (8pm-midnight) with DJ Janry • WED: Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • THU: Rotating shows: Ladonna's review, Sticky's open stage and the Weakest Link game second and last Thursday with DJ Jazzy • FRI: **Upstairs:** Euro Blitz: New European music with DJ OuttaWak, DJ Jazzy and male stripper **Downstairs:** female stripper • SAT: Every Sat like new years: **Upstairs:** Monthly theme parties with DJ Jazzy, new music with DJ Dan and Mike **Downstairs:** Retro music • SUN: Betty Ford Hangover Clinic Show Beer Bash; every long weekend with DJ Jazzy • Tue-Thu \$1 (member)/\$4 (non-member); Fri-Sat \$4 (member)/\$6 (non-member); Sun \$2

TRANSEXUAL/TRANSGENDER SUPPORT GROUP egret@hotmail.com • Meetings every fourth Tuesday of the month • Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings

WOODYS 11723 Jasper Ave (488-6557) • Open Sun-Thu 1-12; Fri Sat 1-3 • Gay nightclub. Every Sun-Tue (7-12am): karaoke with Tizzy. Every Wed: game show. Every Fri: free pool. Every weekend: open stage, dance with DJ Arrow Chaser • No membership needed

YOUTH UNDERSTANDING YOUTH Gay and Lesbian Community Centre of Edmonton (GLCCE), 45, 9912-106 St (488-3234) • www.yuyouth.tripod.com/yuy • Every Sat (7-9pm) • A facilitated support group for lesbian, gay, bisexual, transgendered, straight and questioning youth under the age of 25

SPECIAL EVENTS

CARIWEST (421-7800/420-1757) • Aug. 6-8 • **Costume Extravaganza:** Shaw Conference Centre, 7977 Jasper Ave (420-1757); Fri, Aug. 6 (7:30pm); \$10 (adult/senior)/free kids 12 and under • **Street Parade:** East on Jasper Ave from 121 St to 102 St ending at Abbey Glen Park (101 St, Jasper Ave); Sat, Aug. 7 (12:30-2:30pm); free • **Saturday Night Fete:** Shaw Conference Centre, 7977 Jasper Ave (420-1757); Sat, Aug. 7 (8pm); \$20 (adv)/\$25 (door) • **Caribbean Village:** Abbey Glen Park, 101 St, Jasper Ave; Entertainers; Aug. 7-8; free

CINEMATIC SOUNDS New City Ukwid Lounge, 10081 Jasper Ave (429-1671) • Live music provides the soundtracks for the short films made by FAVA filmmakers • Fri, July 30 (9pm) • \$10 (door)

DOWNTOWN WALKING HISTORY TOURS City Hall, Sir Winston Churchill Sq (909-8687) • Until Sept. 12, Mon, Thu 6pm; Sat 2pm, Sun 10am • \$10 (adult)/\$6 (child 16 and under)

EDMONTON HERITAGE FESTIVAL Hawrelak Park • Pavilions representing over 60 ethnic groups • July 31-Aug. 2 (Sat: noon-9pm; Sun: 10am-9pm; Mon: 10am-7pm) • Free, food item for Edmonton's Food Bank • Food tickets: \$1/6 tickets for \$5/12 tickets for \$10/18 tickets for \$15

FRIENDS AND FAMILY FOR AFRICA St. Albert Senior Citizen's Club (459-5732) • Fundraiser dinner and variety show including cultural performances, music, and theatre • Wed, Aug. 4, 5:30pm (cocktails), 6:30pm (dinner), 7:30pm (show) • \$25 (incl. African dinner and performances) • Proceeds to a project in Ghana, Africa

GHOST TOURS Rescuer Statue, next to the Walterdale Playhouse, 10322-83 Ave (469-3187) • A ghostly walk through Old Strathcona, featuring stories about ghosts, hauntings and the unknown • Until Aug. 11, Mon-Thu (9pm) • \$5 each

HERITAGE BUS TOURS From north entrance, City Hall, 103A Ave (420-1757) • Every Tue, Thu (2pm, 7pm); Sat (10:30am, 2pm) • Until Aug. 19 • \$4 (adult)/\$3 (youth 17 and under/senior) • Tickets available at TIX on the Square

HIP HOP FOR HOPE Myer Horowitz Theatre, U of A Campus (451-8000/887-1200) • Presented by 3rd Street Beat for Ronald McDonald House featuring dancers, graffiti artists, free-style rap artists and more • All-ages show • Fri, July 30 (6pm) • \$15 • Tickets are available at TicketMaster 451-8000

HISTORIC EDMONTON WEEK FESTIVAL Various venues throughout Edmonton (439-9166) • A celebration of history and architecture in Edmonton • Until Aug. 1

MULTICULTURAL HERITAGE CENTRE Stony Plain (963-2777) • Town with the Painted Past: Free walking tours: Aug. 14, 21 • Toonie Tours: Walking tour; July 29-30 (1pm); \$2; pre-register

NAVIGATE THE STREETS www.navigatethestreets.com • Urban street game, scavenger hunt and foot race • Aug. 7 • Pre-register

SALSA AFFAIR Chase Nightclub (Manhattan), 10345-105 St (996-2750/420-1757) • Dance lessons, Calypso competition and dance • Aug. 1 (6pm door, 6:30pm Salsa lessons, 8pm calypso competition, 10pm Latin/Caribbean Dance (Salsa, Merengue, Bachata, Calypso, Reggae) • \$10 (adv)/\$12 (door)

SUMMERTIME ANTIQUE FAIR Multicultural Heritage Centre, 5411-51 St, Stony Plain (963-2777) • Fri, July 30 (10am-8pm); Sat, July 31 (10am-4pm)

TASTE OF EDMONTON Abbey Glen Park, 102 St, Jasper Ave (420-1757) • Until July 31 (11am-11pm)

TRI-A TASTE Rotary Park, Stony Plain. • Food fair from restaurants in Spruce Grove, Stony Plain and Parkland County hosted by the Stony Plain Country Market • Sat, July 31 (9am-1pm) • \$1 (\$1-\$3 Food items)

UKRAINIAN DAY Ukrainian Cultural Heritage Village, Hwy 16 (662-3640) • Open 10am-6pm • Experience Ukrainian culture and history, includes the A Taste of Ukraine food fair • Aug. 8

YOUR APARTMENT 8120-82 Ave (430-7721) • Open stage for music, stories, poems, comedy, rants, jokes, news, magic, drumming, jugglers, free speech, nsqué behaviour; no fire, no nudity • Every Thu (8pm)

KARAOKE

AVENUE PIZZA 8519-112 St (432-0536) • Every Thu (9:30pm)

B-STREET 11818-111 Ave (414-0545) • Every Wed-Sun (9pm): with Brad Scott

BILLY BOB'S Continental Inn, 16625 Stony Plain Rd (484-7751) • Every Thu (9pm): Music trivia with Escapade Entertainment • Every Fri/Sat (9:30pm): with Escapade Entertainment

BILLY BUDD'S 9839-63 Ave (438-1148) • Karaoke Idol contest • Every Sat (8:30pm)

BLUE QUILL 326 Saddleback Rd (434-3124) • Every Fri/Sat (10pm)

BORDERLINE PUB 3226-82 St (462-1888) • Every Thu-Sat (9:30pm)

BOSTON PIZZA (WHYTE AVE) 10854-82 Ave (433-3151) • Karaoke Thursdays with host Khadija J

CAMELOT SPORTS BAR 10231-95 St (425-4298) • Every Sun (8pm): Hosted by Jeannie

CLAREVIEW PUB Victoria Trail, 132 Ave (414-1111) • Every Tue (9:30pm-2am)

CLIFF CLAYVIN'S 9710-105 St (424-1614) • Every Fri/Sat (10pm)

DOYLE'S PUB 2619-151 Ave (473-1961) • Every Fri/Sat (9:30pm): with Dee Dee

DRUID 11606 Jasper Ave (454-9928) • Every Wed

FRANCO'S 14059 Victoria Trail (467-4636) • Every Thu-Sat (9pm): with Woody

GAS PUMP 10166-114 St (488-4841) • Every Tue/Wed

HILLVIEW PUB 311 Woodvale Rd. W, Millwoods (462-0468) • Every Fri/Sat (9:30-1am)

INGLEWOOD PUB 12402-118 Ave (451-1390) • Every Fri-Sat (9:30pm)

JIMMY RAY'S 15211-111 Ave (486-3390) • Every Sat (9pm)

KELLY'S 11540 Jasper Ave (451-8825) • Every Sun/Wed (9pm)

L.B.'S 23 Akins Dr, St. Albert (460-9100) • Every Tue/Thu (9pm)

LEGENDS 6104-162 St (481-2786) • Every Wed (9pm)

MARK'S BACK PUB 13403 Fort Rd (406-5152) • Every Fri/Sat (9pm): with Shawn the Bomb

MICHAEL'S 11730 Jasper Ave (482-4767) • Every Mon: with Jammin' Jamie

CLASSIFIEDS

If you want to place your Classified ad in Vue Weekly please phone Carol at 426-1996. Deadline is noon the Tuesday before publication.

architecture/decor

Antique Oak Drafting Table. Unique artifact designed to fold for easy transport. \$1000.00

business opportunity

NEED TO ESCAPE THE COOKIE-CUTTER SYSTEM? MANAGEMENT TRAINING-PAYS EST \$300-500/wk. Call 428-8856 ask for Kimberly.

electrical

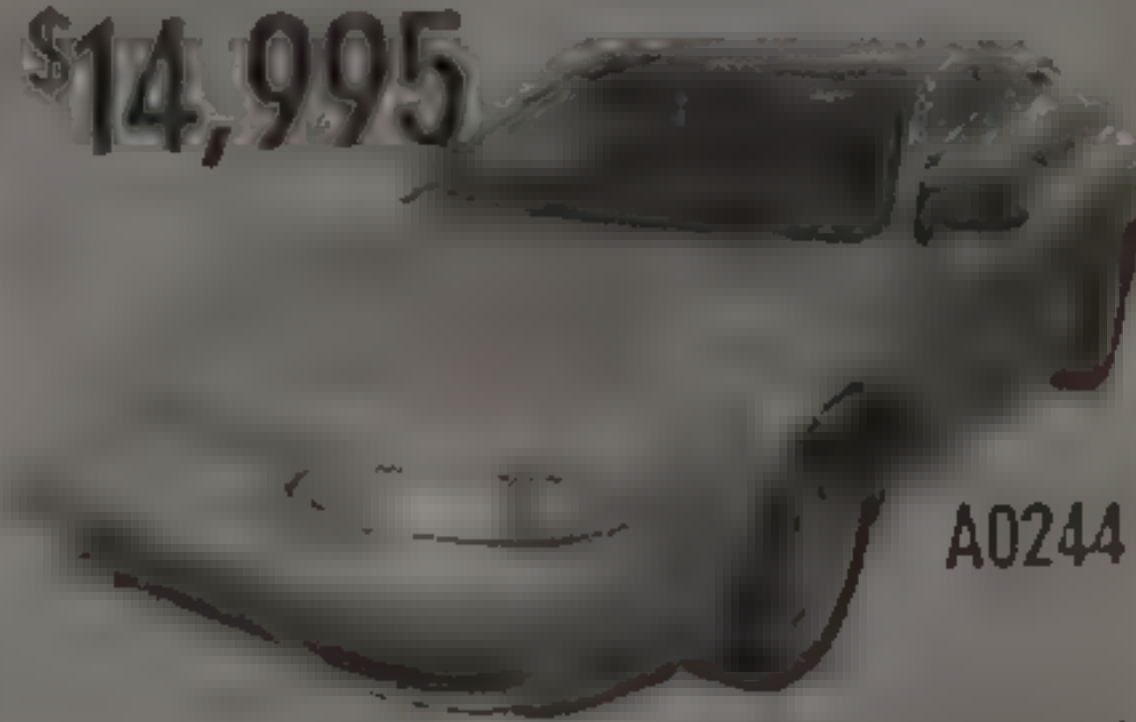
RAMKO ELECTRICAL 30 years exp. comm. & res. 15% senior discount. Call Jeff 7 days/wk 499-9494.

flooring

FLOORING AT 1/2 PRICE!!! We also install. Free estimate. Phone 469-1188 (24 hrs).

cars for sale

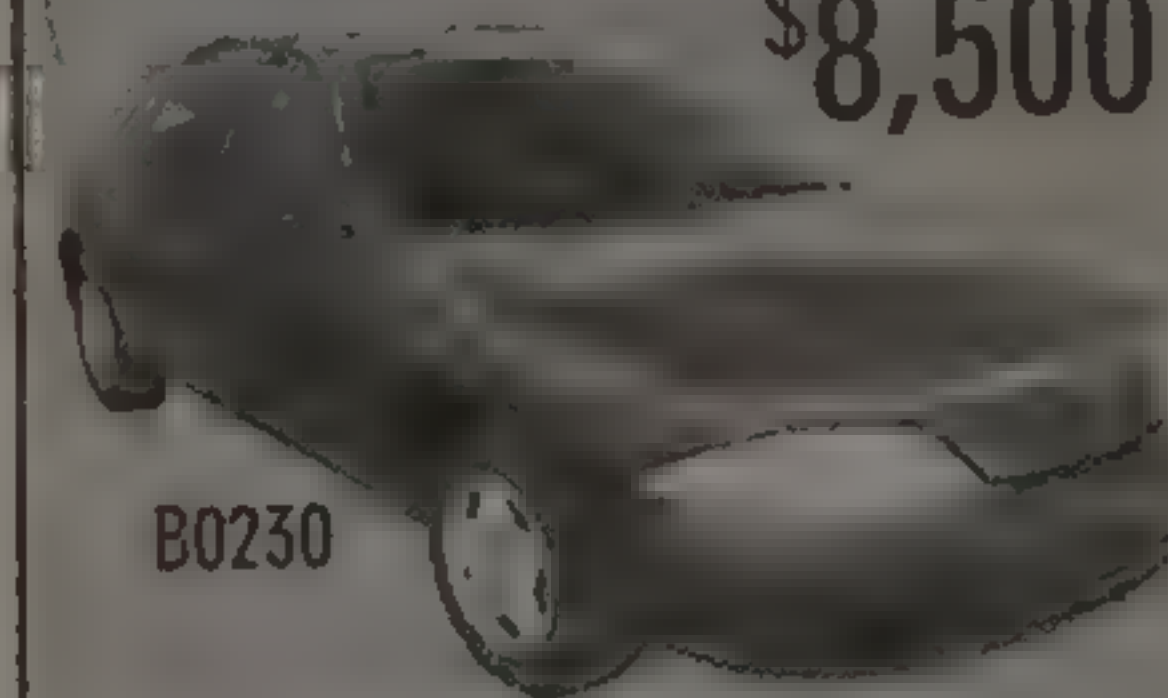
2003 Olds. Alero
1.4L V6, 180HP, Loaded!, 23,980Km
\$14,995



Call Edmonton Motors 482-5771

1981 Yamaha XJ550 Runs great, Ride home. \$1000. 477-7127.

2002 Chev. Cavalier
Auto, ABS, Traction Cass, Great Fuel Economy
\$8,500



Call Edmonton Motors 482-5771

Place your Classified ad in Vue Weekly. Phone 426-1996 for more info.

careers



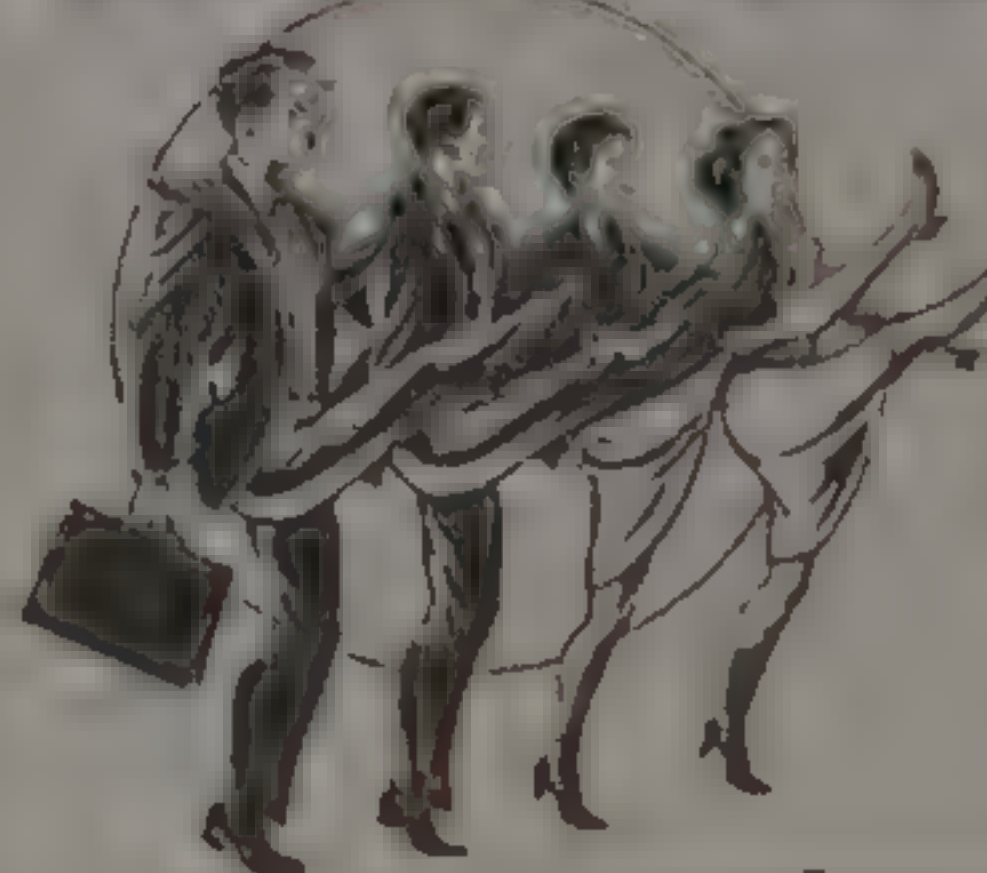
INCOME OPPORTUNITY

- Full or Parttime
- 3 Shifts Available
- Excellent Guaranteed Wage
- Paid Training Provided

SPORTS AND SPECIAL EVENT PROMOTIONS

Call 482-5867

OUR TEAM IS EXPANDING!



WE NEED A SALES REPRESENTATIVE!

IF YOU have:

- strong personal skills •
- experience or education in marketing or sales •
- a desire to be the best at what you do •
- a vehicle •

Then WE offer:

- the best product • the best tools •
- and lastly, NOT working for another faceless CEO •

For a sales position where your contributions matter, send your resume to: **Attn: Rob Lightfoot.**

10303 108 St. Edm. AB, T5J 1L7
or fax: (700) 426-2889
or e-mail: <rob@vue.ab.ca>
(NO phone calls, please!)

VUEWEEKLY

HELP WANTED - FEATURES EDITOR

Duties entail assigning, writing and editing stories that appear in the Special Feature sections of Vue Weekly, which includes Education, Great Outdoors, The Season, Hot Summer Guide, Snow Zone and more. This position does not require regular office hours and while it will be initially a part-time position, there is potential for a full time Features Editor position in the near future. Experience is required. Salary negotiable.

Send resume to:
Features Editor Position
Vue Weekly 10303-108 St.
Edmonton, AB T5J 1L7

VUEWEEKLY

Our annual gift to advertisers — audited circulation

We know advertisers want the best circulation value for their advertising dollar. As a publisher, we need to verify that our circulation is helping advertisers reach their target markets and potential customers all year long.

That's why our annual gift to advertisers is subjecting our records to independent verification by the largest and oldest circulation auditing organization in the world — the Audit Bureau of Circulations.

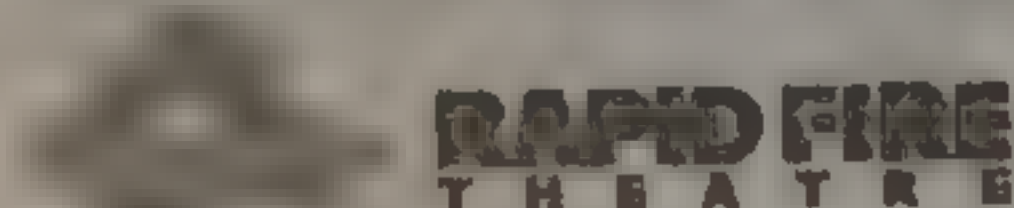
In fact, 4,800 advertisers, publishers and advertising agencies rely on ABC for audited circulation data. An ABC audit means that our circulation records are regularly checked and verified by ABC auditors and findings are published in a concise report.

We have a year-round commitment to providing this verified, audited circulation information to advertisers.

Audited circulation — it's our gift to you.



Audit Bureau of Circulations Member



SEEKING ARTISTIC DIRECTOR

RAPID FIRE THEATRE is seeking a committed, creative individual for the role of ARTISTIC DIRECTOR. RFT is a non-profit organization dedicated to fostering improvisational theatre in Edmonton.

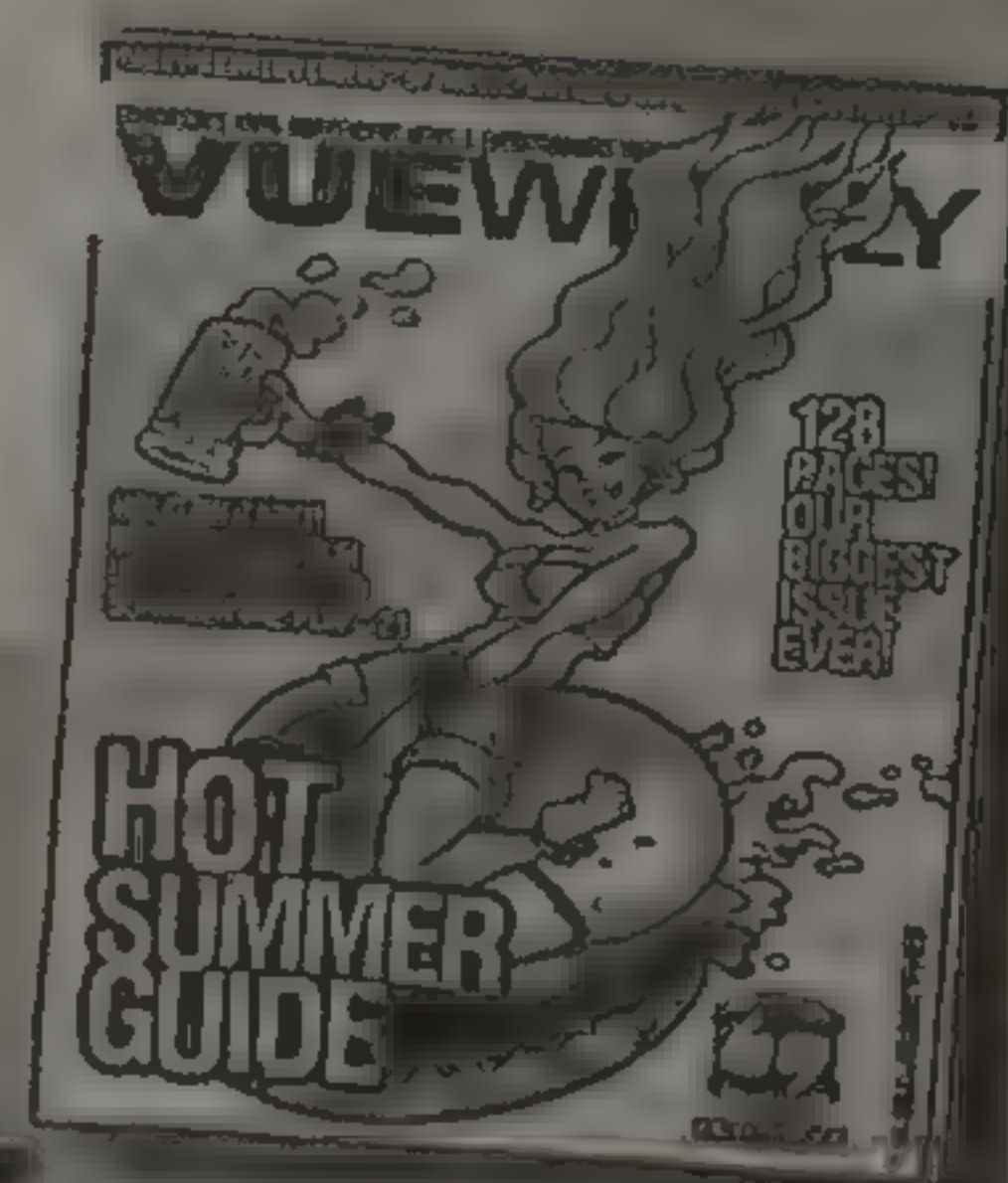
The ARTISTIC DIRECTOR will Organize and oversee the programming of RFT including weekly THEATRESPORTS and CHIMPROM annual International Comedy and High School Improvisation, local and international touring. Develop and maintain the curriculum of the RFT Improv Academy. Ensure proper representation of RFT in all relevant media and the global impact of the organization, acting as a central information source, press, editor and spokesperson of the company. Foster the artistic vision of the company through player development and research into improvisational theatre. Work closely with the Board of Directors and work in conjunction with the General Manager and administrative employees.

Applicants must have experience in improvisational theatre. Only ad suited and direct will be contacted. This is a part-time position which requires an average 20 hours per week.

Send resume to:
rapidfiregm@cs.com

10329-83 Ave.,
Edmonton, AB
T6E 2C6

www.rapidfiretheatre.com



DID YOU KEEP IT?

If so you can WIN!

Tell us who's picture is on page 67 of the HOT SUMMER GUIDE

Email your answer to

NSG@VUEWEEKLY.COM

Send your name and daytime phone number.

Several people will be randomly chosen to win tickets to the Trappers and dinner for 2!

Continued from previous page

furniture for sale

Bed, Queen extra thick orthopedic pillowtop boxspring & matt. new cost \$950 sacrifice \$250. Can deliver 453-3077.
CR July 22-Aug 12 (RN 4wks)

KING BED Orthopedic pillowtop MATTRESS and BOX SPRING, NEW! New cost \$1750; Sacrifice \$450. 453-3755.
CR July 22-Aug 12 (RN 4wks)

help wanted

Arthur Murray Dance Studio is looking to train two men and two women for dance instructors. No exp. nec. Good personality a must 488-7722.
CR July 22-Aug 5

PAID WEEKLY! Company needs pvt help processing unclaimed bank accounts. Call 1-866-883-0780 24 hrs.
CR July 15-Aug 19 (RN 6wks)

Sales Associate needed. We're looking for a hard working employee to fill a permanent FT position. Starts mid Aug. Apply with resume: the avenue clothing co. 10344-82 Ave. July 22-29 JULY 29-Aug 5 (RN 2wks)

ACCES EMPLOI Vous aide à trouver un emploi! (780) 490-6975.
CR July 8-July 29 (RN 4wks)

EXCITING CAREERS: Computer Programming/Internet WEBSITE Designer, Home Study Diploma. Computers provided. For free enrollment kit (24hrs) 1-800-477-9578 CMS TRAINING
CR June 24-Sept 9 (RN 12wks)

Drivers wanted: \$15+/hr., Wed (night) and Thu (day), perm/PT. Must have mini-van or truck. Looking for reliable, responsible person. Ph 907-0570.
na VW

CHANGE YOUR LIFE! TRAVEL TEACH ENGLISH We train you to teach. 1000's of jobs around the world. Next in-class or ONLINE by correspondence. Jobs guaranteed. 10762-82 Ave. Call for Free info pack 1-888-270-2941.
VW 090909

Winalta Inc. seeking general labourers, plumbers & siders. Please fax resume to 962-0523 or e-mail: hr@winaltainc.com or apply in person to 26302 Twp. Rd 531A Spruce Grove
CR July 8-29 (RN 4wks)

helicopter flight training

Available in Whitecourt, Alberta at Rotorworks Inc. Oil/Gas Plant operating and farm background an asset for employment in the pilot and operator field. 1-780-778-6600.
info@Rotorworks.com
CR July 29-Aug 19 (4wks)

house sitter

Call Zana at 988-0060 for estimates. Includes most in-house pet care, options-lawn and garden, light housekeeping, and concierge.
July 29-Sept 2 (6wks)

real estate

IDEAL SOUTHSIDE LOCATION

Only minutes to downtown and Bonnie Doon and very handy to the U of A, this 844 sq ft, 2-bedroom bungalow with one bedroom basement suite is a very good value for convenience and location. Priced at \$159,900 Call Murray Berg

FOR SALE BY OWNER, lakeview property at Wizard Lake, 2 bdrm, plus guest house, easy access to lake, fully serviced, \$225,000, 439-4547.
CR July 8-Aug 12 (6wks)

JUST LISTED

Revenue property 7409-187St Edm. Level split, 1800 sq. ft, built 1991, 3 bedrooms & bachelor suite, hot tub, vaulted ceilings, new appliances, ceramic tile, close to park, schools. Info: 483-1111 or view online at www.comfree.ca CODE 2354
439-2781

shared accommodation

M/F to share my 3 br house close to DT, LRT, easy bus to NAIT, w/d, garage pkg, yard, own bed, bath, rec rm. Share kitchen. Tons of storage. Clean, bright, roomy \$400/mo incl. util. ph, cable hi spd internet. Gay friendly home. Call Chris 477-1775.
CR July 8-July 29 (4wks)

man seeking woman

Manly type-European, 50s exc. shape 5'10"-174lb, Blue eyes, Br. Hair, Romantic. Meet slim, Fun, same type woman, casual or regular, adventurous European or Oriental etc. Wally 868-1355.
CR July 29-Aug 5 (2wks)

musical instruments

Student size: Hohner, 120 bass, black, \$500; adult size: Titano, parade, black, \$1500. Both in original cases. 455-4635 for info
na MS (inhouse)

music instruction

MODAL MUSIC INC. 466-3116 Music Instruction for guitar, bass, drums, and percussion. Private instruction: focus on individual! Professional, caring instructors with music degrees, quality music instruction since 1981.
VW/0501-03 (MAR)

shared accommodation

M/F to share my 3 br house close to DT, LRT, easy bus to NAIT, w/d, garage pkg, yard, own bed, bath, rec rm. Share kitchen. Tons of storage. Clean, bright, roomy \$400/mo incl. util. ph, cable hi spd internet. Gay friendly home. Call Chris 477-1775.
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na May 6

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Mar 18 04

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na July 22 04

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Musicians wanted for Ben Folds Five tribute band. Nothing serious, just for fun. Cody 975-2719.
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Seeking a committed, unique and inventive Alt-Rock Drummer, with own kit. Raven 445-8754
CR June 17

Singer? Beginner to advanced. Looking for opportunities? We need you! Call 440-9541 or e-mail tellmemore@musicale.ca
June 24

Musicians needed for studio recordings. Ph 429-2262.
na June 10 -

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Boys and Girls Clubs of Edmonton with Edmonton young Offenders Centre: looking for responsible adult role models/mentors. Must be over 18, have valid drivers license and commit to 1 hr/wk. Ph Siobhain 422-6039 ext. 208 or e-mail: ssupernault@bgce.ca
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Voice cartoons, write and voice commercials and more. Daily workshops available-auditions to follow www.sharkbytes-studios.com/workshops.htm Call 944-1686
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R1Apr 1-03

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Guitarist looking to start/join project with loud, rude, in-your-face sound. Inf: Motley Crue, Kiss, Guns 'n' Roses. Call Justin 910-1200.
na July 22

Wanted: Drummer and bass player for orig. band. Ph Robin 406-6633, Shane 452-4101.
na July 22 04

Red Cross is looking for musicians and bands to entertain participants at a fundraiser event at Red Cross House Wed, Aug. 25. Ph Suzanne 702-4166.
na July 15 04

Musicians wanted for Ben Folds Five tribute band. Nothing serious, just for fun. Cody 975-2719.
na July 1

Musicians needed for band. Inf: Oasis, Sam Roberts, Weezer, etc. Own gear and love for hacky-sack req. Cody 975-2719.
na July 1

The Beatles, Oasis, Coldplay, U2 infl musicians wanted to form new cover/original band. Bassist, lead guitarist, drummer req to join experienced singer/guitarist. Call 455-4555.
na July 1 04

Seeking a committed, unique and inventive Alt-Rock Drummer, with own kit. Raven 445-8754
CR June 17

Singer? Beginner to advanced. Looking for opportunities? We need you! Call 440-9541 or e-mail tellmemore@musicale.ca
June 24

Musicians needed for studio recordings. Ph 429-2262.
na June 10 -

volunteers

Boys and Girls Clubs of Edmonton with Edmonton young Offenders Centre: looking for responsible adult role models/mentors. Must be over 18, have valid drivers license and commit to 1 hr/wk. Ph Siobhain 422-6039 ext. 208 or e-mail: ssupernault@bgce.ca
na July 22

The Sudan Crisis: An Emergency Appeal! Can you help? If so, visit: International Committee of the Red Cross (ICRC) www.icrc.org International Federation Red Cross & Red Crescent Societies: www.ifrc.org
na July 22

INTERNET IN URBAN STREET GAME Navigate the Streets, an urban street game being staged across Canada will take place in Edmonton on Aug. 7 register online at www.navigatethestreets.com

education/workshops

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CR July 1-Aug 12 (RN 7 Wks)

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CR July 29-Sept 2 (6wks)

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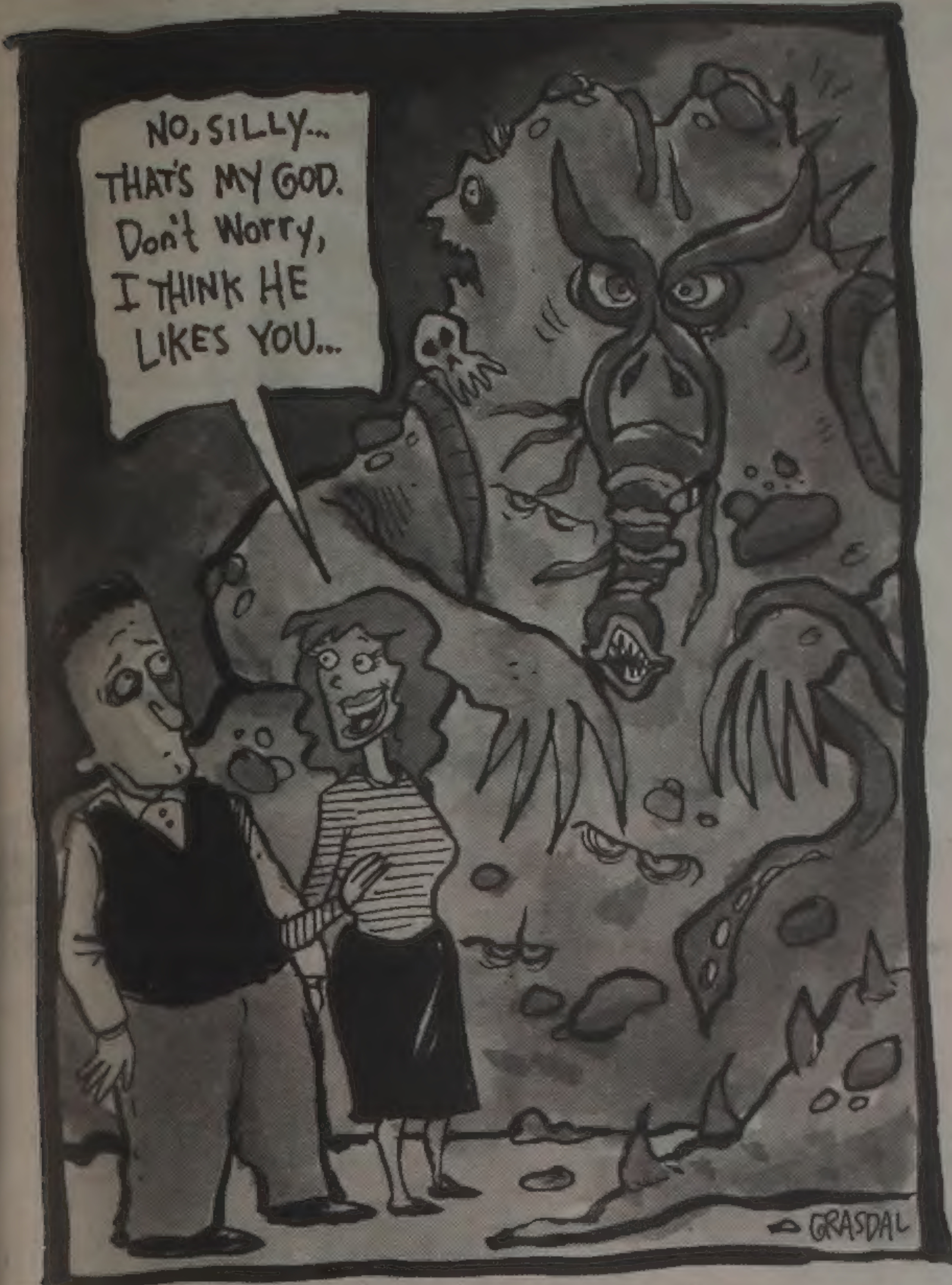
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5426

I'm 5'8" with brown hair and brown eyes and I'm a single parent seeking a long-term relationship. I like going to the movies, dining in and out and spending quality time with that special someone.

9867

I'm 25 yrs old and I have blond hair and green eyes. I'm cute, attractive, sexy and I'm an outgoing, personable, and positive person. My interests include music, snowboarding, riding my bike and hanging out with friends.

6955

I'm a single white male who's professionally employed and I enjoy camping, the outdoors, romantic evenings at home, sitting by a campfire or walking in the rain.

10174

I'm 27 yrs old with brown hair and green eyes and I'm a happy, go-lucky person. I'm also cheerful and fun-loving and I'm in search of someone who's interested in a long-term relationship.

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